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Caxton Celebration,

1877.

CATALOGUE

OF

THE LOAN COLLECTION OF ANTIQUITIES,
CURIOSITIES, AND APPLIANCES
CONNECTED WITH THE

ART OF PRINTING

South Kensington.

REVISED EDITION.

EDITED BY GEORGE BULLEN, Esq., F.S.A.
Keeper of the Printed Books, British Museum.

LONDON:
PRINTED AT THE ELZEVIR PRESS,
PUBLISHED BY N. TRÜBNER AND CO., LUDGATE HILL.

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INTRODUCTION.

THE whole English-speaking world cannot fail to feel deeply interested in the Exhibition which is now opened to public view in the Galleries at South Kensington. There can be little doubt, after the researches of Mr. Blades, the biographer of Caxton, that the "Dictes and Sayings of the Philosophers" was the first book printed by our first English printer on English soil in the press set up by him in the Almonry at Westminster, just four centuries ago. "The Recuyell of the Historyes of Troye" was translated by Caxton from the French of Raoul Le Fèvre in 1471, and was printed by him, in all probability, not long afterwards at Bruges, where Caxton was residing, being the first printed English book. The next printed English book was "The Game and Playe of the Chesse," "Fynysshid the last day of marche the yer of our Lord god. a thousand foure honderd and lxxiiii." This also, long thought to have been the first book printed at Westminster, has been considered by Mr. Blades to have been printed at Bruges; the original "Recueil des histoires de troyes" having been also printed by Caxton, probably in 1476. Thus, to Caxton belongs the honour of having printed not only the first book in English, but the first book in the French language.

In 1477, however, appeared "The Dictes and Sayings of the Philosophers," "emprynted by me William Caxton, at Westmestre," and it is to celebrate the printing of this volume, in all probability the first-fruit of typography in England, that the present Exhibition has been inaugurated.

It is to Mr. J. S. Hodson, the indefatigable Secretary of the "Printers' Pension, Almshouse, and Orphan Asylum Corporation," that the credit is due of having originated this celebration. So far back as the year 1847, indeed, the late Dean Milman, then Canon of Westminster, projected a monument to the memory of Caxton, but the movement was only partially successful, and the funds then collected were appropriated to the support of a "Caxton Pensioner" in connection with the "Printers' Corporation." Every one felt, however, that this was a very inadequate response to the appeal made by Canon Milman. This was especially the feeling of Mr. Hodson, who, as the year 1874 drew nigh, deemed that something further should be done in honour of the memory of Caxton, and for the benefit of decayed members of the "Printers' Pension Corporation." Like many others he believed that the "Chess Book" was the first book printed at Westminster, and sent forth his circulars accordingly. Among those, however, whom he addressed, was Mr. Blades, who, while he cordially concurred with him in the object he had at heart, represented that the year 1877 was the undoubted fourth centenary of the first book printed at Westminster, and recommended that that year should be adopted for the proposed Celebration. Mr. Blades, at the same time, made some valuable suggestions as to the form which the Celebration might properly assume, and the methods by which it might be carried out. Mr. Hodson cordially accepted both the date suggested by Mr. Blades and his other proposals, and it is to the united efforts of these two gentlemen that the success of the present Exhibition—as successful we hope that it may prove—will be mainly due.

The present year having been fixed upon for the Caxton Celebration, a Provisional Committee was appointed for carrying it into execution, embracing the following names :—

Sir Charles Reed, *Chairman;* W. Blades, Esq.; W. Clowes, Esq.; J. Coe, Esq.; W. J. Coe, Esq.; G. E. Eyre, Esq.; R. C. Nichols, Esq.; W. Rivington, Esq.; G. A. Spottiswoode, Esq.; C. Austen Leigh, Esq.; W. Spottiswoode, Esq.; J. C. Wilkins, Esq.; J. S. Hodson, Esq., *Hon. Secretary.*

These gentlemen met together towards the end of 1876, in the Directors' Library of the Bank of England, on several occasions to discuss the object they had before them, to elect a general Committee, and solicit the aid of certain distinguished persons as Patrons of the undertaking. On the 17th February, 1877, a very successful meeting was held in the Jerusalem Chamber, not far from the presumed site of Caxton's printing office, at which Dean Stanley presided; and meetings were subsequently held at the Society of Arts and the Mansion House, at which lists of Patrons were announced, sectional committees formed, and an Executive appointed to conduct the Celebration about to be held. Among the Patrons were Her Most Gracious Majesty the Queen, His Royal Highness Prince Leopold, the two Archbishops, the Worshipful Company of Mercers, the Worshipful Company of Stationers, His Grace the Duke of Devonshire, Earl Spencer, Earl Stanhope, and numerous other noblemen and gentlemen, including the Governor and Deputy-Governor of the Bank of England.

As the scheme expanded itself, the choice of a fitting place for the Exhibition had to be decided. At first it was thought that the Hall of the Stationers' Company, which had been generously placed at the disposal of the Committee, would suffice; but this was found too small to accommodate the vast number of exhibits likely to be offered. The Royal Commissioners of the 1851 Exhibition were, therefore, appealed to for the use of the Western Galleries at South Kensington: this they graciously accorded, and granted every facility for arranging the various exhibits as they are now shown.

It was a main feature in this Celebration to collect together and exhibit to the public as many copies of the works of Caxton as could be procured by loan from the various public libraries, and the libraries of noblemen and gentlemen known to be in the possession of such treasures. Other objects of kindred interest, such as the productions called Block-books, and the books printed by Caxton's predecessors or contemporaries, were also thought to come appropriately within the scope of the Exhibition. These, also, the Committee agreed to solicit as loans from the several owners, as had been resolved for the Caxtons.

Her Majesty the Queen was among the first to accede to the appeal of the Committee by graciously consenting to send four Caxtons, one of which, "The Doctrinal of Sapience," is on vellum, from the Royal Library at Windsor, also the "Mentz Psalter" on vellum, together with other works of interest, including the Shakspere of 1632, Charles I.'s own copy, with his autograph.

Lord Spencer sent fifty-seven Caxtons, and intimated, through Lord Charles Brudenell-Bruce, who, from the first, took the warmest interest in the proceedings, that the Committee might choose for the forthcoming Exhibition any of the various treasures in his library that might be thought appropriate. The Committee were not slow to accept this generous offer, and gladly availed themselves of Lord Charles Bruce's services in making the selection. The works thus lent comprise not only the Caxtons, but the early Block-books, and the rare woodcut of St. Christopher, the Gutenberg (or Mazarin) Bible (the first book ever printed), the Mentz Psalter, the St. Albans Books, the books of Rood and Hunte, &c., together with a number of works illustrating the development of the Art of Printing in foreign countries, as shown in Class B.

The Duke of Devonshire sent 18 Caxtons; the Earl of Jersey, 7 Caxtons; Mr. Christie Miller, 4 Caxtons, the excessively rare Boethius, printed at Tavistock, and Pynson's first book printed in England in Roman type; Mr. Tyssen-Amhurst sent 2 Caxtons and 1 Machlinia; the University Library at Cambridge sent 18 Caxtons, 1 Colard Mansion, and books by Rood and Hunte and Machlinia. The Bodleian Library sent 7 Caxtons; Sion College, 6; Eton College, 2; the Archbishop of Canterbury, 3; the Marquis of Ailesbury, 1; Lord Tollemache, 1; the University of

Göttingen, 6; the University of Ghent, 1; Constance, Marchioness of Lothian, 2 Caxtons; the Marquis of Lothian, 1 Colard Mansion; the Dean and Chapter of York, 3 Caxtons; the Dean and Chapter of Ripon, 2; Mr. Horwood, 2 Machlinias; Earl Beauchamp, 1 Caxton; St. John's College, Oxford, 9; St. John's College, Cambridge, 3; Corpus Christi College, Cambridge, 2; Earl of Leicester, 1; Rev. E. Bankes, 1; Mr. Loveday, 1; Lord Zouche, 1; Rev. J. F. Russell, 3; the Bedford General Library, 1 Caxton, and 2 Indulgences printed by Caxton; Mr. W. Harrison, 1 Caxton and 2 Wynkyn de Wordes. Altogether as many as 190 copies of books printed by Caxton have been contributed to the present Exhibition, a number such as never before were gathered together, nor are likely to be again; and which represent as many as 104 distinct works printed by our first Printer.

As these and other objects poured in, in response to the appeal of the Committee, the following classification was resolved upon and has been carried out in the Exhibition Rooms.

CLASS A.

William Caxton and the Development of the Art of Printing in England and Scotland.

SECTION I.—Documents relating to Caxton.
SECTION II.—Books from the Press of William Caxton and Colard Mansion at Bruges.
SECTION III.—Books from the Press of William Caxton at Westminster.
SECTION IV.—Books from the Press of Colard Mansion, from whom Caxton acquired the art.
SECTION V.—Books printed by Caxton's Contemporaries.
SECTION VI.—Books illustrating the progress of Printing in England after Caxton's death.
SECTION VII.—Books printed in Scotland.

CLASS B.

The Development of the Art of Printing in Foreign Countries.

SECTION I.—Impressions from Wooden Blocks.
SECTION II.—Block Books.
SECTION III.—Impressions from Moveable Metal Type.
SECTION IV.—Printed Books.
SECTION V.—Productions of Native Presses in the East.

CLASS C.

The Comparative Development of the Art of Printing in England and Foreign Countries, illustrated by Specimens of the Holy Scriptures and Liturgies.

SECTION I.—Holy Scriptures.
SECTION II.—Liturgies.

CLASS D.

Specimens noticeable for Rarity or for Beauty and Excellence of Typography.

SECTION I.—Unique or rare Books not exhibited in Classes A, B, or C.
SECTION II.—Specimens noticeable for beauty and excellence of typography.
SECTION III.—Facsimile Reproductions.

CLASS E.

Specimens of Printing.

SECTION I.—Printing by Steam and Commercial Printing.
SECTION II.—*Newspaper Printing:* Early Copies of English Newspapers, arranged in chronological order.

CLASS F.

Printed Music.

SECTION I.—Music printed from Wood Blocks.
SECTION II.—Music printed from Type, the staff lines in red and the notation in black.
SECTION III.—Music printed from Type (one printing only).
SECTION IV.—Tablature, and other modifications of notation.
SECTION V.—Music printed from Engraved Plates.
SECTION VI.—Music printed from Stamped Plates.
SECTION VII.—Music printed by Lithography and other modes not previously classified.

CLASS G.

Book Illustrations and other Specimens of Engravings, Printing in Colours, and other Processes.

SECTION I.—Woodcuts.
SECTION II.—Copper-plates.
SECTION III.—Printing in Colours from raised Blocks.
SECTION IV.—Lithographs.
SECTION V.—Photographs.
SECTION VI.—Zincographs, &c.

CLASS H.

Portraits and Autographs of distinguished Authors, Type-founders, Printers, and Booksellers.

SECTION I.—Portraits in Oil, &c., of Printers.
SECTION II.—Engraved Portraits of Printers and Publishers.
SECTION III.—Engraved Portraits of Celebrated Men at one time Printers.
SECTION IV.—Views, Interiors, &c.
SECTION V.—Autographs of Printers.
SECTION VI.—Autographs and Portraits of Literary Men.

CLASS I.

Books relating to Printing.

CLASS K.

Curiosities and Miscellanies.

In this Department is exhibited all appertaining to Printers and Printing not readily included in any other class.

CLASS L.

Type and other Printing Materials.

SECTION I.—Old Types, Punches, Matrices, Moulds, and other Type-founders' Tools.
SECTION II.—Type Casting Machines.
SECTION III.—Types, Plates, and other Materials used in the various processes of music printing.
SECTION IV.—Type-founders' Specimen Books (selected).

CLASS M.

Stereotyping and Electrotyping.

SECTION I.—Apparatus for Stereotyping and Electrotyping.
SECTION II.—Specimens of Stereotype and Electrotype plates and blocks.

CLASS N.

Copperplate Printing, Lithography and Photography.

CLASS O.

Paper and Paper-making.

Under this classification the several Books, Engravings, Portraits, Machines, Curiosities, and other objects contributed to the Exhibition have been catalogued by various members of the sub-committees, some of whom have also written brief introductions to the subjects treated of in the different classes.

Thus, in Class A, Mr. Blades, besides cataloguing all the Caxtons and Contemporary English Printed Books, has written a brief notice of Caxton himself, of his relations with Colard Mansion, and his introduction of the Art of Printing into England.

In Class B, Lord Charles Bruce has catalogued the Block-Books and Early Printed Books of Foreign Countries, commencing with the first printed book, the Gutenberg or Mentz Bible of 1455; and has prefixed to the list an account of the Development of the Art of Printing in Foreign Countries.

Valuable information relating to the efforts of the printers at Utrecht and Alost has been supplied by Mr. Bradshaw, of the University Library, Cambridge.

Under Class C Mr. Henry Stevens has catalogued the valuable series of Bibles exhibited in the cases, and has written an introduction to the same.

In this Introduction Mr. Stevens has treated at large of the often discussed question—"where and by whom was the Coverdale Bible printed?" and has put forth very strong reasons in favour of his belief that the printing was executed by Jacob Van Meteren at Antwerp. We cannot, however, in any way support his conclusion that the translation itself was the work of Van Meteren and only revised by Miles Coverdale. The subject being one of great interest, and Mr. Stevens being a great authority in Biblical Bibliography, he has been, of course, allowed to treat of the matter in his own way—especially since he has been the first to discover the mention made by Ruytinck of the relations that existed between Van Meteren and Coverdale.

In Class D, Mr. Kershaw has catalogued the specimens noticeable for rarity or for beauty and excellence of typography.

In Class E, Mr. Tuer has catalogued the various specimens of printing by steam, &c. The large and interesting collection of English newspapers exhibited in this section has been not only lent, but catalogued, by Mr. William Rayner.

In Class F, Messrs. Littleton, Cummings, and Barrett have catalogued the remarkable specimens of music-printing from the earliest times, and have prefixed an introduction by the last-mentioned.

In Class G, Mr. Reid has catalogued the various woodcuts, copper-plates and other engravings, to which Mr. Daniel Grant has prefixed an introduction.

In Class H, the various portraits, &c. have been catalogued by Mr. Blades.

In Class I, Mr. Overall has catalogued the various works relating to printing, lent by Mr. Blades and others.

In Class K, the curiosities and miscellanies have been catalogued by Mr. Brabrook.

In Class L, Mr. Talbot Reed has given an account of the "Rise and Progress of Type-founding in England;" and Mr. Arthur Powell has treated of the "Instruments and Appliances of the Letter-press Printer."

In Class M, Mr. Powell has described the various machines, processes and specimens of stereotyping, electrotyping, &c. He has also described the processes of copper-plate printing, lithography, and photography in Class N.

In Class O, the various specimens of paper and water-marks, have been catalogued and described by Mr. Brabrook.

In Classes A, B, C, and D, Mr. Graves has given general assistance in advising, cataloguing and arranging.

Finally, Mr. Blades has acted as general manager in the arrangement of the Exhibition in the upper rooms; and Mr. G. Bullen, Chairman of the Sub-committee on Printed Books, has acted as general editor of the catalogue.

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W. Hepworth Dixon, Eſq., F. S. A.
Gen. John Eaton (*Commiſſioner of Education, Waſhington*).
Mr. Joh. Enschedé (*Haarlem*).
Mr. A. J. Enschedé, Dr. Jur. (*Keeper of the Archives at Haarlem*).
J. Fenton, Eſq.
B. Edgington Fletcher, Eſq. (*Norwich*).
Schriftgiesserei Flinsch (*Frankfort-on-the-Main*).
Birket Foster, Eſq.
P. Le Neve Foster, Eſq., M.A.
Dr. Frankland, F. R. S.
Alexander Fraser, Eſq. (*Edinburgh*).
Herr Carl Fromme (*Court Printer, Vienna*).
Henry Frowde, Eſq.
Thomas Dixon Galpin, Eſq.
Professor Gladstone, F.R.S.
Herr Theod. Goebel (*Stuttgart*).
George Grove, Eſq., D. C. L., F. R. G. S.
MM. Hachette & Cie. (*Paris*).
Mons. Ferd. Van der Haeghen (*Univerſity Library, Ghent*).
Ed. Pickard Hall, Eſq., M. A. (*Clarendon Preſs, Oxford*).
Herr Eduard Hallberger (*Stuttgart*).
Henry Hansard, Eſq.
Edward Hanson, Eſq. (*Edinburgh*).
H. Harrild, Eſq.
H. Harrild, Jun., Eſq.
James W. Harrison, Eſq.
Abel Heywood, Eſq. (*Mancheſter*).
John Heywood, Eſq. (*Mancheſter*).
Daniel Hill, Eſq. (*Preſident of the Sacred Harmonic Society*).
Herr Gustav Hirsch (*Mayence*).
Richard Hoe, Eſq. (*New York*).
R. R. Holmes, Eſq., F.S.A. (*Windſor Caſtle*).
Herr Adolf Hölzhausen (*Univerſity Printer, Vienna*).
H. O. Houghton, Eſq. (*Riverſide Preſs, Cambridge, U.S.*)
Profeſſor Huxley, LL. D., F. R. S.
Herren Gebrüder Jänecke and F. Schneemann (*Hanover*).
Ben Johnson, Eſq. (*York*).
J. Winter Jones, Eſq., F. S. A. (*Principal Librarian, Britiſh Muſeum*).
Rev. S. Flood Jones, M. A.
Herren Gebrüder Kröner (*Stuttgart*).
Dr. A. M. Ledeboer (*Devanter, Holland*).
John Leighton, Eſq., F. S. A.
S. S. Lewis, M. A., F.S.A. (*Fellow and Librarian, Corp. Chris. Coll., Cam.*)
Rev. H. P. Liddon, D.D. (*Canon of St. Paul's*).

Rev. J. B. Lightfoot, D.D. (*Canon of St. Paul's*).
Henry W. Longfellow, D.C.L.
William Longman, Eſq., F.S.A.
Rev. A. Löwy.
Rev. W. H. Lyall, M.A.
James Macaulay, Eſq., LL.D. (*Editor of "Leiſure Hour"*).
Mons. Alfred Mame (*Tours*).
Rev. Samuel Manning, LL.D.
Rev. Profeſſor D. W. Marks.
David Marples, Eſq.
Josiah Marples, Eſq. (*Liverpool*).
Horace B. Marshall, Eſq., C.C., F.R.G.S.
Julian Marshall, Eſq.
William Maskell, Eſq.
George H. Mason, Eſq., C.C.
F. C. Mathieson, Eſq.
John Miller-Richard, Eſq.
G. H. Moore, Eſq., LL.D. (*Lenox Library, New York*).
Mr. Frederick Muller (*Amſterdam*).
Joel Munsell, Eſq. (*Albany, U.S.*)
Peter Murphy, Eſq. (*Dublin Univerſity Preſs*).
— Neil, Eſq. (*Edinburgh*).
The Hon. and Rev. L. Neville, M.A. (*Maſter of Magdalen College, Cambridge*).
T. W. Newton, Eſq. (*Library, Royal School of Mines*).
Serjeant Parry.
W. F. Poole, Eſq. (*Public Library, Chicago*).
Wyndham S. Portal, Eſq.
Rev. Bartholomew Price, M.A., F.R.S., F.R.A.S. (*Oxford*).
J. C. Rait, Eſq.
P. Ranken, Eſq.
Andrew Reid, Eſq. (*Newcaſtle-on-Tyne*).
Thomas Richards, Eſq. (*Government Printer, Sydney*).
Cavaliere Giulio Ricordi (*Milan*).
W. Rider, Eſq.
Wm. Rivington, Eſq.
J. R. Robinson, Eſq.
Mons. C. Ruelens (*Royal Library, Bruſſels*).
Rev. J. Fuller Russell, B.C.L., F.S.A.
The Hon. Stephen Salisbury (*Pres. Amer. Ant. Soc., Worceſter, U.S.*)
Lloyd P. Smith, Eſq. (*Philadelphia*).
William Smith, Eſq., LL.D., D.C.L., F.R.S., V.P.S.A.
Alfred Southey, Eſq.
Herbert Spencer, Eſq.

A. R. Spofford, Eſq. (*Librarian of Congreſs, U.S.*)
W. W. Sprague, Eſq.
W. Spurrell, Eſq. (*Carmarthen*).
Rev. John Stoughton, D.D.
Joseph Tanner, Jun., Eſq. (*Frome*).
Herr B. G. Teubner (*Leipzig*).
Mr. P. A. Tiele (*Keeper of the Books of the Univerſity Library at Leiaen*).
Anthony Trollope, Eſq.
J. Hammond Trumbull, Eſq. LL.D. (*Watkinſon Library, Hartford, U.S.*)
Mons. H. J. Tucker (*Paris*).
G. I. F. Tupper, Eſq.
Profeſſor Tyndall, LL.D., F.R.S.
F. Ullmer, Eſq.
James Virtue, Eſq.
Cornelius Walford, Eſq., F.S.A., F.S.S.
Philip Waterlow, Eſq.
Charles J. Whittingham, Eſq.
Justin Winsor, Eſq. (*Public Library, Boſton, U.S.*)
B. Winstone, Eſq.
C. H. Wright, Eſq.
J. B. Wolf, Eſq.
Rev. F. Barham Zincke (*Preſident of the Education Society*).

CLASS A.

WILLIAM CAXTON AND THE DEVELOPMENT OF THE ART OF PRINTING IN ENGLAND AND SCOTLAND.

THE collection of books here arranged is so complete, and illustrates so thoroughly the typographical career of Caxton, that it seems appropriate to include in the prefatory remarks a short biography of the printer.

The original documents having a direct reference to the life of Caxton are few, the most important being the prologues and epilogues written by himself, and appended to his various publications as they passed through the press.

Caxton was born about 1422 in the Weald of Kent, and received a good education in his youth. In 1438 he entered as an apprentice into the household of Alderman Robert Large, a wealthy mercer, who lived in a spacious mansion at the corner of the Old Jewry, nearly opposite the end of Basinghall Street. In 1441 Large died, and Caxton, to whom he left a small legacy, was turned over to a new master, and probably at once went to Bruges, then the capital of the dominions of the Duke of Burgundy, and the centre of the wool trade, wool being the staple article dealt in by mercers. Here Caxton must have been successful in trade, as in 1446 he was surety for a fellow mercer in a sum equal to £1,500 of our present money. In 1462 he appears as "Governor of the English Nation Abroad," a most important position, which gave him authority over all the English merchants in the Duke's dominions, who were associated together as "merchant adventurers." The head-quarters of this company were in London, at Mercers' Hall, a large majority of them being mercers. In 1464 he was nominated with Sir Robert Whitehill as ambassador to the Duke of Burgundy concerning a trade treaty, several of the letters to and from Caxton on this important matter being still preserved in the archives of the Mercers' Company. In 1468 took place at Bruges the marriage between the Princess Margaret of York, sister of King Edward IV., and Charles, Duke of Burgundy, and at this time Caxton probably attracted the notice and gained the goodwill of the Duchess of Burgundy. The same year Caxton was again chosen to act with two other mercers as ambassador to the Duke on trade arrangements. In March, 1469, Caxton appears for the first time in a literary capacity as translator of a few leaves of "Le Recueil des Histoires de Troye," a tale compounded of mythology, love, and "deeds of arms," but, dissatisfied with the attempt, he put them by without, as he says, any intention of completing the translation. In 1469 Caxton was still governor at Bruges, judgment being given in a dispute between an Englishman and a Genoese merchant in his name. It is dated May 12th, and is the latest notice of him in his official capacity. On the 13th August of the same year the town council of Bruges made him a present of wine. In 1470 the English king, Edward IV., took refuge in Bruges from the machinations of the Earl of Warwick, and at this time Caxton was doubtless of great use to his countrymen in their need. The exact date when Caxton entered the service of the Duchess of Burgundy is unknown. It must, however, have been about 1470, as in March of the succeeding year he was receiving a yearly salary and other benefits. It is probable that at this time he married. In March, 1471, the Duchess commanded him to continue his translation of "Le Recueil," which he did with alacrity, for although at one time at Ghent and then at Cologne, the task was not neglected, till on the 19th September in the same year he offered to his royal mistress a complete manuscript copy of "The Recuyell of the Histories of Troye." The romance was a success, and many of the English lords required copies, so that Caxton wearied both hand and eye in trying to satisfy them. How long he supplied manuscript copies before he thought of printing is unknown, but it was about 1474-75 that the first printed edition was completed. This was done, as all the typographical minutiæ of the books prove, by the aid of Colard Mansion, the first printer at Bruges, and in passing this book through the press Caxton made his first essay as a printer. The next year saw the issue of the "Chess-book," and in 1476, or early in 1477, Caxton left Bruges, and settled as a printer at Westminster, under the shadow of the Abbey. Here until his death, in 1491, he published at least ninety-nine works, of which ninety are represented in this collection by original copies, and nine in fac-simile.

Concerning the arrangement and sequence of the copies a few words must be said.

Of all the books issued by Caxton, only one-third have the date of imprint plainly stated. Placing these dated books by themselves in chronological order, we find that they naturally fall into eight clearly defined classes :—

Type No. 1.—The Bruges-printed books, for which one type only was used, which makes its first appearance in "The Recuyell."

Type No. 2.—The first type used at Westminster, of which the first edition of "The Dictes," 1477, is the representative. It lasted no longer than the end of 1478, after which it disappears.

Type No. 2*.—A re-cast of No. 2, with variations, lasting from "The Cordial" in 1479 to "Tully," 1481.

Type No. 3 was used from 1479 to 1484, for head-lines. It was a Missal type and unsuited for the text of books generally.

Type No. 4 makes its first appearance in "The Chronicles" of 1480, and goes out of use with the "Confessio" in 1484.

Type No. 4* is a re-cast of No. 4. It appears first in the "Knight of the Tower," 1483, and last in "Paris and Vienne," December, 1485, although it is probable that books without date were printed in it for two years later.

Type No. 5 begins with the "Book of Good Manners," 1487, the last dated book being the "Doctrinal" of 1489.

Type No. 6 (which is No. 2 altered) comes in with "Fayts of Arms," 1489, and lasts over Caxton's death, being used by his successor, Wynken de Worde.

We have here evidently a good foundation for classification, the data of which may still further be multiplied by noticing some of the typographical habits of the workmen. For instance :—

The practice of printing books with lines of an uneven length, a sure sign of an infant press, and found in all Caxton's first productions, was entirely discontinued in 1480.

The use of printed signatures is a proof that the book in which they occur was not earlier than 1480.

The paragraph mark was not used by Caxton until the year 1483.

The great device was first used in 1487, and the small device at once shows the book to be printed after Caxton's death.

Woodcut embellishments began with Parvus Catho in 1480, and printed initials in 1483.

If now we take the mass of undated books, and arrange them according to their types and the above signs of date, we obtain the chronological sequence of the following list, which includes everything at present known to have been issued from the Press of William Caxton.

Type No. 1. At Bruges.

i. The Recuyell of the Histories of Troye. Folio. 1474.
ii. Le Recueil des Histoires de Troye. Folio. 1475-6.
iii. The Game of the Chesse. Folio. 1st edition. 1476.
iv. Les fais de Jason. Folio. 1476.
v. Meditacions. Folio. 1478.

Type No. 2. At Bruges.

vi. Les quatre derrenieres choses. Folio. 1476.

Type No. 2. At Westminster.

vii. The Dictes and Sayings. Folio. 1st edition. 1477.
viii. History of Jason. Folio. 1477.
ix. Horæ. 1st edition. 8vo. 1477-78.
x. Canterbury Tales. 1st edition. Folio. 1477-78.
xi. Moral Proverbs. Folio. 1478.
xii. Propositio Joh. Russell. 4to. 1478.
xiii. Stans Puer. 4to. 1477-78.
xiv. Parvus Catho. 1st edition. 4to. 1477-78.
xv. Parvus Catho. 2nd edition. 4to. 1477-78.
xvi. Horse, Sheep, and Goose. 1st edition. 4to. 1477-78.
xvii. Horse, Sheep, and Goose. 2nd edition. 4to. 1477-78.
xviii. Infancia Salvatoris. 4to. 1477-78.
xix. The Temple of Glass. 4to. 1477-78.
xx. The Chorle and the Bird. 1st edition. 4to. 1477-78.
xxi. The Chorle and the Bird. 2nd edition. 4to. 1477-78.
xxii. The Temple of Brass. 4to. 1477-78.
xxiii. The Book of Courtesy. 1st edition. 4to. 1477-78.
xxiv. Anelida and Arcite. 4to. 1477-78.
xxv. Boethius. Folio. 1477-78.

Type No. 2.* At Westminster.

xxvi. Cordyale. Folio. 1479.
xxvii. Fratris Laur. Gul. de Saona. Folio. 1480.
xxviii. Dictes and Sayings. 2nd edition. 1480.
xxix. An Indulgence. 1481.
xxx. Parvus et Magnus Catho, by Burgh. Folio. 1481.
xxxi. Mirrour of the World. Folio. 1481.
xxxii. Reynart the Fox. Folio. 1481.
xxxiii. Tully of Old Age. Folio. 1481.
xxxiv. The Game of the Chesse. Folio. 1482.

Type No. 3. At Westminster.

xxxv. A Hand-bill. 1478.
xxxvi. Directorium Sacerdotum. 4to. 1st version. 1477-78.
xxxvii. Horæ. 2nd edition. 4to. 1480-83.
xxxviii. Psalterium. 4to. 1480-83.

Type No. 4. At Westminster.

xxxix. Chronicles. Folio. 1st edition. 1480.
xl. Description of Britain. Folio. 1480.
xli. Curia Sapientiæ. Folio. 1481.
xlii. Godfrey of Bulloyn. Folio. 1481.

xliii. An Indulgence. 1481.
xliv. Chronicles. Folio. 2nd edition. 1482.
xlv. Polychronicon. Folio. 1482.
xlvi. Pilgrimage of the Soul. Folio. 1483. (Partly in type No. 4*.)

Type No. 4.* At Westminster.

xlvii. A Vocabulary. Folio. 1483.
xlviii. The Festial. 1st edition. Folio. 1483.
xlix. Quatuor Sermones. 1st edition. Folio. 1483.
l. Servitium de Visitatione. 4to. 1480-83.
li. Sex Epistolæ. 4to. 1483.
lii. Confessio Amantis. Folio. 1483.
liii. Knight of the Tower. Folio. 1484.
liv. Caton. Folio. 1484.
lv. Golden Legend. 1st edition. Folio. 1484.
lvi. Death-bed Prayers. Folio. 1484.
lvii. The Fables of Æsop. Folio. 1484.
lviii. Order of Chivalry. 4to. 1484.
lix. Canterbury Tales. 2nd edition. 1484.
lx. Book of Fame. Folio. 1484.
lxi. The Curial. Folio. 1484.
lxii. Troilus and Creside. Folio. 1484.
lxiii. The Life of our Lady. Folio. 1484.
lxiv. Life of St. Winifrede. Folio. 1485.
lxv. King Arthur. Folio. 1485.
lxvi. Charles the Great. Folio. 1485.
lxvii. Paris and Vienne. Folio. 1485.
lxviii. Golden Legend. 2nd edition. Folio. 1487.

Type No. 5. At Westminster.

lxxi. Book of Good Manners. Folio. 1487.
[lxxii. Sarum Missal. Printed for Caxton at Paris. Folio. 1487.]
lxxiii. Speculum. 1st edition. 1487.
lxxiv. Directorium. 1st edition of second version. Folio. 1487.
lxxv. Horæ. 3rd edition. 8vo. 1488.
lxxvi. Royal Book. Folio. 1488.
lxxvii. Image of Pity. 4to. 1489.
lxxviii. Doctrinal of Sapience. Folio. 1489.
lxxix. Speculum. 2nd edition. Folio. 1490.
lxxx. Commemoracio Lamentationis. 4to. 1491.
lxxxi. Servitium de Transfiguracione. 4to. 1491.
lxxxii. Horæ. 4th edition. 1491.

Type No. 6. At Westminster.

lxxxiii. Fayts of Arms. Folio. 1489.
lxxxiv. Statutes of Hen. VII. Folio. 1489.
lxxxv. Governal of Helthe. 4to. 1489.
lxxxvi. Reynart the Fox. 2nd edition. 1489.
lxxxvii. Blanchardyn and Eglantine. Folio. 1489.
lxxxviii. Four Sons of Aymon. Folio. 1489.
lxxxix. Directorium. 2nd edition of second version. Folio. 1489.
xc. Eneydos. Folio. 1490.
xci. Dictes and Sayings. 3rd edition. 1490.

xcii. Mirrour of the World. 2nd edition. 1490.
xciii. The xv. Oes. 4to. 1490.
xciv. Diverse ghostly Matters. 4to. 1490.
xcv. Arte and Crafte. Folio. 1491.
xcvi. Festial. 2nd edition. Folio. 1491.
xcvii. Four Sermons. 2nd edition. Folio. 1491.
xcviii. Ars Moriendi. 4to. 1491.
xcix. Book of Courtesy. 2nd edition. 1491.
c. Chastising of God's Children. Folio. 1491. And the Treatise of Love. Folio. 1491.

BY CAXTON'S EXECUTORS. WESTMINSTER.

ci. Life of St. Katherine. Folio. 1493.
cii. Golden Legend. 3rd edition. Folio. 1493.
ciii. Siege of Rhodes. Folio. 1493-94.

WILLIAM BLADES.

SECTION I.

ORIGINAL DOCUMENTS ILLUSTRATING THE LIFE OF WILLIAM CAXTON.

1.

MERCERS' Records. Wardens' Accounts.

Lent by the Worshipful Company of Mercers.

Under the 16th year of Henry VI. (1437-38):

"Item John Large } les apprentices de
Item William Caxton } Robert Large. iiij s."

This was the fee for apprenticeship.

2. MERCERS' Records. Acts of Court.

Lent by the Worshipful Company of Mercers.

A letter sent by the Court of the Merchant Adventurers to William Caxton, Governor of the English Nation beyond the sea. It is endorsed: "A lettre send oū to Caxton goūnor." and begins: "Right trusty Sir, We grete youe well."

3. CHURCHWARDENS' Accounts of Saint Margaret, Westminster.

Lent by the Rector and Churchwardens.

Among the Receipts in 1491 is the following:

"Item. At bureying of William Caxton for iiij Torches—vj*s.* viij*d.*
Item. For the Bell atte same Bureying—vj*d.*"

Caxton's name appears also three times as auditor of the parish accounts.

4. THE Wardens' Accounts of the Guild of our Lady, St. Margaret's Westminster. 15th cent. *Lent by the Rector and Churchwardens.*

This volume shows the connection of the Westminster Guild with the Wool Staple and with the Mercers' Company. It also contains in the later years several interesting entries of charges for work done by Pynson and other early typographers.

5. A Photograph of a MS. supposed to be in Caxton's autograph.
Presented by the Hon. and Rev. A. Nevile.

It is a translation of the 10th to the 15th books of Ovid's Metamorphoses, and was doubtless intended for the press, and perhaps printed. No printed copy, nor even a fragment has yet been found, but the following Colophon here exhibited leads to the hope that a copy will some day be discovered. "Translated and fynysshed by me William Caxton at Westmestre the xxij day of Apryll, the yere of our lord m. iiijc iiijxx" (1480). The original is in the Pepysian Library, Cambridge.

Section II.

THE PRESS OF WILLIAM CAXTON AND COLARD MANSION AT BRUGES.

Books Printed in Type No. 1.

6.

LEFEVRE, Raoul. The Recuyell of the Histories of Troye. Translated 1469-71. Without place or date of printing, but probably at Bruges about 1474. Folio.
Lent by the Duke of Devonshire.

In a glass case alone on a velvet cushion, being the first book printed in the English language, during the printing of which, as Caxton says in the Epilogue to Book II., he learnt his new art. This copy has the autograph of Elizabeth Grey, Queen of Edward IV., and cost 1,000 guineas at the Roxburghe Sale in 1812. The original vellum cover is bound up with it.

7. Lefevre, Raoul. The Recuyell of the Histories of Troye. A second copy. *Lent by Earl Spencer.*

First page, printed in red ink.

7*. Lefevre, Raoul. The Recuyell of the Histories of Troye. A third copy.

8. Lefevre, Raoul. The Recuyell of the Histories of Troye. A fourth copy. *Lent by the President and Governors of Sion College, London.*

Last page.

9. Cessolis, Jacobus de. The Game and Play of the Chess, moralised. First edition. Translated in 1474. Without printer's name, date, or place, but about 1475. Folio. *Lent by Earl Spencer.*

This also was probably printed at Bruges by Caxton and Mansion. First page. There is very little about chess in the work, each separate piece being used merely as a peg whereon to hang an anecdotical essay on the various duties of mankind.

10. Cessolis, Jacobus de. The Game and Play of the Chess, moralised. A third copy. *Lent by the Duke of Devonshire.*

11. Lefevre, Raoul. Le Recueil des Histoires de Troye. Compose en lan de grace, 1464. Without printer's name, place, or date, but probably printed at Bruges about 1476. Folio.
Lent by Her Majesty the Queen.

First page. This is the first book printed in French, and is believed by many English bibliographers to have been printed by Colard Mansion.

12. Lefevre, Raoul. Le Recueil des Histoires de Troye. A second copy. Last page. *Lent by Earl Spencer.*

13. Lefevre, Raoul. Les Fais de Jason. Without printer's name, place, or date. Printed at Bruges, probably by Colard Mansion, about 1476-77. Folio.
Lent by the Provost and Fellows of Eton College.

This is the only copy in England; there are two in Paris.

14. D'Ailly, Pierre, Cardinal. Meditacions sur les sept pseaulmes penitenciaulx. Without printer's name, place, or date. Probably printed at Bruges by Colard Mansion about 1477.

A page in facsimile from the unique copy in the British Museum, which was discovered by Mr. Winter Jones, in 1841, in the same cover with "Les Quatre derrenieres choses," just as they were bound when issued.

Section III.

CAXTON'S PRESS AT WESTMINSTER.

Books Printed in Type No. 2.

15.

MEMORARE Novissima. Les quatre derrenieres choses. Without printer's name, place, or date. Appears to have been printed at Bruges about 1476. Folio.

A page in facsimile from the unique copy in the British Museum. The peculiar use of red ink should be noticed as a link with the press of Colard Mansion. (See No. 192.) A page by Mansion is placed by its side.

16. The Dictes and notable wise Sayings of the Philosophers. First edition. Without colophon. "Emprynted by me Wylliam Caxton at Westmestre. 1477." Folio. *Lent by S. Christie-Miller, Esq.*

This book is placed alone in a glass case on a velvet cushion, being the first book from Caxton's press with printer's name, and with place and date of printing, thus forming the foundation stone of the present Celebration.

17. The Dictes and notable wise Sayings of the Philosophers. First edition. Without colophon. Printed at Westminster by William Caxton. Folio. 1477. A second copy.
Lent by W. Amhurst Tyssen Amhurst.

The first book from Caxton's press with printer's name, place, and an unmistakable date.

18. The Dictes and notable wise Sayings of the Philosophers. First edition. "Emprinted by me William Caxton at Westmestre, 1477." Folio. *Lent by Earl Spencer.*

This copy is unique in having the colophon of the second edition, but in different type, printed on the last page.

19. Lefevre, Raoul. The History of Jason. Folio. Without printer's name, date, or place. About 1477. *Lent by Earl Spencer.*

First page.

20. Lefevre, Raoul. The History of Jason. A second copy. Last page. *Lent from the Bodleian Library.*

21. Horæ ad usum Sarum. First edition. 8vo. 1477-78.
Lent by William Blades, Esq.

Facsimile by G. I. F. Tupper, showing how the book looked when bound. 8 pages. This was probably the smallest book which issued from Caxton's press, and must have made originally a charming little volume, although known now by a fragment only, which is in the Douce Collection at Oxford.

22. Chaucer, Geoffrey. The Canterbury Tales. Folio. Without printer's name, place, or date. First edition. About 1477-78.
Lent by Earl Spencer.

23. Christine de Pisan, The Moral Proverbs of. Translated by Earl Rivers, and "Enprinted by Caxton at Westmestre." Folio. 1478. First page. *Lent by S. Christie-Miller, Esq.*

24. Christine de Pisan, The Moral Proverbs of. A second copy.
Lent by the Earl of Jersey.

25. Christine de Pisan, The Moral Proverbs of. A third copy.
Lent by Earl Spencer.

Last page. These three are the only copies of this book known.

26. Propositio Johannis Russell. 4to. Without printer's name, place, or date. Printed about 1478. *Lent by Earl Spencer.*

First page. A Latin oration made upon the investment of the Duke of Burgundy with the Order of the Garter.

27. Propositio Johannis Russell. A second copy.
Lent by the Earl of Leicester.

Last page. These two are the only copies known.

28. LYDGATE, John. Stans Puer ad Mensam. 4to. Printed about 1478. Unique. *Lent from the University Library, Cambridge.*

A boy's school-book, teaching Latin and good manners at the same time.

29. PARVUS Catho, by Burgh. 4to. First edition. Printed about 1478. Unique. *Lent from the University Library, Cambridge.*

A boy's school-book.

30. PARVUS Catho, by Burgh. 4to. Second edition. Printed about 1478. Unique. *Lent by the Duke of Devonshire.*

31. LYDGATE, John. The Horse, the Sheep, and the Goose. 4to. First edition. Printed about 1478. Unique. *Lent from the University Library, Cambridge.*

A poetical disputation as to which of these animals was most useful to mankind.

32. LYDGATE, John. The Horse, the Sheep, and the Goose. 4to. Second edition. About 1478. *Lent by the Dean and Chapter of York.*

33. INFANCIA Salvatoris. 4to. Without printer's name, place, or date. About 1478. Unique. *Lent from the University Library, Göttingen.*

Purchased from Osborne, a celebrated London bookseller, in 1745, who had bought all the printed books of the Harleian Library. The librarian of Göttingen, who purchased five other Caxtons at the same time, gave half-a-guinea for it.

34. LYDGATE, John. The Temple of Glass. 4to. About 1478. Unique. *Lent from the University Library, Cambridge.*

A poetic composition of Dan John Lydgate.

35. LYDGATE, John. The Chorle and the Birde. 4to. First edition. About 1478. Unique. *Lent from the University Library, Cambridge.*

A favourite piece of poetry by Lydgate, in which a labourer and a nightingale discourse of mundane matters.

36. THE Chorle and the Bird. 4to. Second edition. About 1478. Unique. *Lent by the Dean and Chapter of York.*

37. CHAUCER, Geoffrey. The Temple of Brass. 4to. About 1478. *Lent from the University Library, Cambridge.*

This is Chaucer's "Parliament of Fowls."

38. THE Book of Courtesye. (Lytyl John.) 4to. First edition. About 1478. Unique. *Lent from the University Library, Cambridge.*

A school-book.

39. CHAUCER, Geoffrey. Anelida and Arcyte. 4to. About 1478. Unique. *Lent from the University Library, Cambridge.*

40. BOETHIUS de Consolatione Philosophiæ, translated into English by Geoffrey Chaucer. "I William Caxton have done my devoir to enprint it." Without place or date. Folio. About 1478. First page. *Lent by the Dean and Chapter of Ripon.*

40*. BOETHIUS de Consolatione Philosophiæ. A second copy. *Lent by the Duke of Devonshire.*

41. BOETHIUS de Consolatione Philosophiæ. A third copy. *Lent by the President and Governors of Sion College, London.*

42. BOETHIUS de Consolatione Philosophiæ. A fourth copy. *Lent by Earl Spencer.*

43. CORDYALE, or the Four Last Things. Folio. 1479. First page. *Lent by Earl Spencer.*

A translation of "Les quatre derrenieres choses," already noticed.

44. CORDYALE, or the Four Last Things. A second copy. Last page. *Lent by John E. T. Loveday, Esq.*

45. FRATRIS Laurentii Gulielmi de Saona Margarita. Folio. Without printer's name, place, or date. About 1478-80. *Lent by the Master and Fellows of Corpus Christi College, Cambridge.*

This has, by a curious misconception, been generally considered as printed at Cambridge in 1478, instead of compiled only. Mr. Bradshaw recognized it as a Caxton in 1861.

The only other copy known to exist is at Upsala.

46. THE Dictes and Notable Wise Sayings of the Philosophers. Second edition. With colophon, and same date as first edition, but really 1480. Folio. *Lent by the Duke of Devonshire.*

46*. THE Dictes and Notable Wise Sayings of the Philosophers. Second edition. *Lent by Earl Spencer.*

Exhibited for the sake of the "Hand-bill" under No. 65.

47. PARVUS et Magnus Catho, by Burgh. Third edition. Folio. With woodcuts. About 1481. Last page. *Lent by the President and Fellows of St. John's College, Oxford.*

48. PARVUS et Magnus Catho, by Burgh. Third edition. A second copy. First page. *Lent by Earl Spencer.*

49. LETTERS of Indulgence of John Kendale. On parchment. 1481. *Lent by W. Blades, Esq.*

Photographed from the unique original in the British Museum.

50. THE Mirrour of the World. Without printer's name, place, or date, but printed in 1481. Woodcuts. First edition. Translated 1481. Folio. *Lent by the Duke of Devonshire.*

The first page. The work is a kind of fifteenth century Encyclopædia, giving information upon all the sciences at that time known.

51. THE Mirrour of the World. First edition. A second copy. Last page. *Lent by John Moore Paget, Esq.*

52. THE Mirrour of the World. First edition. A third copy. *Lent by the Earl of Jersey.*

53. THE Mirrour of the World. First edition. A fourth copy. Last page. *Lent by Earl Spencer.*

54. THE Mirrour of the World. First edition. A fifth copy. *Lent by the University of Göttingen.*

55. THE History of Reynard the Fox. First edition. Folio. Translated in the Abbey of Westminster, by William Caxton, 1481, but without printer's name, place, or date. 1481. First page. *Lent by the Provost and Fellows of Eton College.*

56. THE History of Reynard the Fox. A second copy. Last page. *Lent by Earl Spencer.*

57. CICERO, Marcus Tullius. Tully of Old Age; of Friendship; the Declamation of Noblesse. "Enprynted by me symple persone William Caxton." Without place. Folio. 1481. First page. *Lent by Earl Spencer.*

58. CICERO, Marcus Tullius. Tully of Old Age; of Friendship; the Declamation of Noblesse. A second copy. Last page. *Lent by W. Amhurst Tyssen Amhurst.*

59. CICERO, Marcus Tullius. Tully of Old Age; of Friendship; the Declamation of Noblesse. A third copy. First page of Amicitia. *Lent by the President and Governors of Sion College, London.*

60. CICERO, Marcus Tullius. Tully of Old Age; of Friendship; the Declamation of Noblesse. A fourth copy. Last page of Amicitia. *Lent by the Duke of Devonshire.*

61. CICERO, Marcus Tullius. Tully of Old Age; of Friendship; the Declamation of Noblesse. A fifth copy. *Lent by the Provost and Fellows of Eton.*

61*. Cicero, Marcus Tullius. Tully of Old Age; of Friendship; the Declamation of Noblesse. A sixth copy. The First page of the Declamation. *Lent by the Earl of Jersey.*

62. Cessolis, Jac. de. The Game and Play of the Chess, moralised. With woodcuts. Second edition. "Explicit per Caxton." Without place or date. Folio. 1482. *Lent by Lord Tollemache of Helmingham.*

First page. Although very different, this edition is not unfrequently mistaken for the first.

63. Cessolis, Jac. de. The Game and Play of the Chess, moralised. A second copy. *Lent by the Duke of Devonshire.*

64. Cessolis, Jac. de. The Game and Play of the Chess, moralised. A third copy. Last page. *Lent by Earl Spencer.*

Books Printed in Type No. 3.

This bold type was chiefly used for head-lines.

65. An Advertisement. A Hand-bill notifying the Sale of "Pyes of salisburie vse," beginning "If it plese ony man spirituel or temporel," &c. (5 by 7 inches.) About 1478. *Lent by Earl Spencer.*

Bound in a copy of "The Dictes."

66. Last leaf of Boethius de Consolatione, all in Type No. 3. *Lent by the Duke of Devonshire.*

67. Psalterium. 4to. 1480-83 (?) *Lent by W. Blades, Esq.*

Facsimile page from the unique copy discovered by Mr. Bullen in the British Museum.

Books Printed in Types No. 4 and 4*.

68. The Chronicles of England. Folio. "Emprynted by me William Caxton in thabbey of Westmynstre." First edition, with short commas. 1480. First page. *Lent by the Duke of Devonshire.*

69. The Chronicles of England. Folio. First edition, with short commas. 1480. *Lent by St. John's College, Oxford.*

70. The Description of Britain. Folio. "Fynysshed by me William Caxton." 1480. First page. *Lent by the Marquis of Lothian.*

71. The Description of Britain. Folio. 1480. *Lent from the Bodleian Library, Oxford.*

72. The Description of Britain. Folio, 1480.
Lent by the Archbishop of Canterbury.

Showing the account of Wales and its marvels.

73. Curia Sapientiæ, or the Court of Sapience. Folio. Without printer's name, date, or place, but printed about 1481. First page.
Lent by Earl Spencer.

74. Curia Sapientiæ, or the Court of Sapience. Folio. About 1481.
Lent by the President and Fellows of St. John's College, Oxford.

Last page.

75. Godfrey of Boloyne; or The Conquest of Jerusalem. Folio. "Printed in the Abbey of Westminster by William Caxton." 1481. First page. *Lent from the University Library, Cambridge.*

76. Godfrey of Boloyne; or the Conquest of Jerusalem. A second copy. *Lent from the Baptist College, Bristol.*

First page of text. This book is very uncommon in a perfect state.

77. Godfrey of Boloyne; or The Conquest of Jerusalem. A third copy, open at last page of table. *Lent by Earl Spencer.*

77*. Godfrey of Boloyne. A fourth copy. *Lent by Göttingen University.*

Last page of volume.

78. An Indulgence granted by Pope Sixtus IV. to all who would assist in opposing the Turks at the Siege of Rhodes. 1481.
From the Bedfordshire General Library.

Two copies, used to strengthen the binding of "The Book Royal," which was printed about 1488. They were placed, one at the beginning and one at the end.

79. The Chronicles of England. Folio. "Emprynted by me William Caxton in thabbey of Westmestre." Second edition, with long commas. 1482. *Lent by Earl Spencer.*

First page. All the known copies of this edition, except that presented by Earl Cawdor to the British Museum, want the last leaf.

80. The Chronicles of England. A second copy.
Lent by the Earl of Jersey.

81. Polychronicon. Folio. Imprinted and set in forme by me William Caxton. Without place or date. (Westminster, 1482.)
Lent by Earl Spencer.

First page. This work is very rarely found perfect at the end.

82. Polychronicon. A second copy.
Lent from St. John's College, Cambridge.

Autograph of "Tho. Baker, Col. Jo. Socius ejectus." "So scarce and dear that it cost me what I am ashamed to own."

83. POLYCHRONICON. A third copy.
Lent by W. Amhurst Tyssen Amhurst, Esq.

84. POLYCHRONICON. A fourth copy. *Lent by the Duke of Devonshire.*
Open at Liber Ultimus where Caxton commences his own historical compilation.

85. DEGUILEVILLE, Guillaume de. The Pilgrimage of the Soul. First page. *Lent by S. Christie-Miller, Esq.*

86. DEGUILEVILLE, Guillaume de. The Pilgrimage of the Soul. "Emprynted at Westmestre by William Caxton." 1483. Folio. Last page. *Lent by the President and Governors of Sion College.*

87. DEGUILEVILLE, Guillaume de. The Pilgrimage of the Soul. A second copy. *Lent by Earl Spencer.*
The "Death-bed Prayers," a unique example, being bound in the same volume, this copy is exhibited under No. 105.

88. A VOCABULARY in French and English. Folio. Without printer's name, place, or date. (Westminster, early 1480.)
Lent by Earl Spencer.
First page. Dr. Dibdin entitles this "A book for travellers. Only four copies are known.

89. A VOCABULARY in French and English. A second copy. Last page. *Lent by the Dean and Chapter of Ripon.*

90. A VOCABULARY in French and English. A third copy.
Lent by the Duke of Devonshire.
The copy at Bamborough Castle completes the number known to exist.

91. THE Festial (Liber Festivalis.) Folio. "Emprinted at Westmynster by Wyllyam Caxton the last daye of Juyn 1483." First edition. First page. *Lent by Earl Spencer.*

92. FOUR Sermons. Folio. "Emprynted by William Caxton at Westmestre." Without date. (1483.) Last page.
Lent by the Archbishop of Canterbury.

93. SERVITIUM de Visitatione Beatæ Mariæ Virginis. Without printer's name, place, or date. Quarto. (Early 1480.)
A fac-simile by G. I. F. Tupper, from the unique copy in the British Museum.

94. SEX perelegantissime Epistole. 4to. 1483. *Lent by W. Blades, Esq.*
A facsimile of last page. The original was discovered in 1874, by Dr. Könnecke in the Hecht-Heinean Library, Halberstadt.

95. GOWER, John. Confessio Amantis. Folio. "Emprynted at Westmestre by me Willyam Caxton, 1483." *Lent by Earl Spencer.*
First page.

96. Gower, John. Confessio Amantis. A second copy. Last page.
Lent by the Duke of Devonshire.

The date is given as "a thousand /cccc/ lxxxxiij," an evident error for "lxxxiij."

96*. Gower, John. Confessio Amantis. A third copy, with every leaf stained yellow. *Lent by Earl Jersey.*

97. Latour Landry, G. de. The Book which the Knight of the Tower made to the enseygnment and teaching of his daughters. "Emprynted at Westmynstre." Folio. 1484. First page.
Lent by Earl Spencer.

98. Latour Landry, G. de. The Book which the Knight of the Tower made to the enseygnment and teaching of his daughters. A second copy. Last page. *Lent from the University Library, Cambridge.*

99. Latour Landry, G. de. The Book which the Knight of the Tower made. Folio. 1484. *Lent from the Bodleian Library, Oxon.*

Bound up with No. 107.

100. Caton. The Book called Caton. Translated by Caxton in 1484, from an extensive French Gloss of the Parvus Catho and Magnus Catho. Without printer's name, place, or date. Folio. (1484.)
Lent by Earl Spencer.

First page, which states that the work was translated at Westminster by Caxton, who dedicated it to the renowned City of London.

101. Caton. The Book called Caton. Translated by Caxton in 1484, from an extensive French Gloss of the Parvus Catho and Magnus Catho. A second copy. *Lent by the Duke of Devonshire.*

102. Caton. The Book called Caton. A third copy.
Lent from the University Library, Cambridge.

102*. Caton. The Book called Caton. A fourth copy.
Lent by the Marquis of Ailesbury.

103. Voragine, Jacobus de. The Golden Legend. With woodcuts. First edition. "Fynyshed at Westmestre," in 1483, "By me Wyllyam Caxton." (Large type for the head-lines of the pages.) Large folio. (1484.) First page. *Lent by Earl Spencer.*

104. Voragine, Jacobus de. The Golden Legend. A second copy.
Lent by Corpus Christi College, Cambridge.

105. Death-bed Prayers. A single folio. (1484.) *Lent by Earl Spencer.*

Although bound up in "The Pilgrimage of the Soul," this leaf does not belong to that work, but was a separate sheet probably intended for Priests to put in their pockets and use at the bed-side of the dying.

106. Æsop. The Fables of Æsop; of Avian; of Alfonse; and of Poge the Florentine. With woodcuts. "Emprynted by me William Caxton at Westmynstre." Folio. 1484.
Lent by Her Majesty the Queen.

First page. The woodcut of Æsop here shown is unique.

107. Æsop. The Fables of Æsop; of Avian; of Alfonse; and of Poge the Florentine. A second copy. *Lent from the Bodleian Library.*

108. The Order of Chivalry. Quarto. Without printer's name, place, or date. (1484.) *Lent by Earl Spencer.*

First page. Translated by Caxton and presented to Richard III. Famous for a stirring appeal to the Knighthood of England from the pen of Caxton.

109. Chaucer, Geoffrey. The Canterbury Tales. Folio. "By William Caxton." Without place or date. (1484.) Second edition. With numerous woodcuts. *Lent by Earl Spencer.*

Caxton had a great admiration for Chaucer, and having found a purer text of the Canterbury Tales than that used for his first edition, put a second edition to press at once.

110. Chaucer, Geoffrey. The Canterbury Tales. Folio. Second edition. A second copy. *Lent by St. John's College, Oxford.*

111. Chaucer, Geoffrey. The Canterbury Tales. Folio. Second edition. A third copy. *Lent by Sir J. Buxton, Bart.*

112. The Book of Fame, made by Geoffrey Chaucer. Folio. Emprynted by Wylliam Caxton. Without place or date. (1484.)
Lent by Earl Spencer.

First page. Only 4 copies known.

113. The Curial. Folio. Without printer's name, place, or date. (1484.) *Lent by Earl Spencer.*

There are but 6 leaves in a perfect copy, and only two copies are known, the second being in the British Museum.

114. Troilus and Criseide. Folio. Without printer's name, place, or date. (1483.) *Lent from St. John's College, Oxford.*

Bound in No. 110.

115. Troilus and Criseide. A second copy. *Lent by Earl Spencer.*

116. The Life of our Lady. Folio. "Emprynted by Wyllyam Caxton." Without place or date. (1484.) *Lent by Earl Spencer.*

Last page.

117. THE Life of the Holy and Blessed Virgin, Saint Winifrede. Folio. Without Printer's name, place, or date. "Reduced into Englysshe by me William Caxton." (1485.)
Lent by the Archbishop of Canterbury.
First page. Only three copies of this work are known.

118. ARTHUR, King of Great Britain. A Book of the noble Histories of King Arthur, and of certain of his Knights. "Enprynted in thabbey westmestre." "Caxton me fieri fecit." Folio. 1485. First page. *Lent by the Earl of Jersey.*

119. ARTHUR, King of Great Britain. A Book of the noble Histories of King Arthur. A second copy. *Lent by Earl Spencer.*
This and the copy at Osterley are the only two known.

120. THE Life of the Noble and Christian Prince Charles the Great. Folio. 1485. A fragment. *Lent by Her Majesty the Queen.*

121. THE Life of the noble and Christian Prince, Charles the Great. Folio. "Explicit per William Caxton." 1485.
A photograph of the colophon from the unique copy in the British Museum.

122. THE Knight Paris and the Fair Vienne. Folio. "Explicit per Caxton." Westminster, 1485.
A photograph of the first page from the unique copy in the British Museum. One of the most rare of the 15th century novels.

123. VORAGINE, Jacobus de. The Golden Legend. With woodcuts. Second edition. "Fynyshed at Westmestre," in 1483, "By me Wyllyam Caxton." (Small type for the head-lines of the pages.) Large folio. (1487?) *Lent from the University Library, Cambridge.*
The heads of chapters and heads of pages are in Type 3 in Edition 1, and in Type 5 in Edition 2. In all copies known of the second edition, sig. a—t and A—E are of the first edition, as if the remainder had been reprinted in consequence of the destruction of all the copies of this portion of the book. At the end of the second edition is the life of St. Erasmus, which is not in the first. The third edition (see No. 186) contains this life.

124. VORAGINE, Jacobus de. The Golden Legend. Second edition. A second copy. *Lent by the Rev. J. F. Russell, M.A.*

125. VORAGINE, Jacobus de. The Golden Legend. Second edition. A third copy. *Lent by Pembroke College, Cambridge.*

BOOKS PRINTED IN TYPE NO. 5.

126. LEGRAND, Jacques. The Book of Good Manners. "Explicit per Caxton." Without place. 1487. Folio.
Lent from the University Library, Cambridge.
The last leaf. Only three copies are known. The work is a collection of moral and religious essays.

127. Legrand, Jacques. The Book of Good Manners. Folio. 1487. A second copy. *Lent by the Archbishop of Canterbury.*

[128. Missale ad usum Sarum. Folio. Paris, 1487. "Exaratum impensa optimi viri Guillermi Caxton."

Lent by W. J. Legh, Esq., M.P.

This is not printed with Type No. 5, but having a direct and important bearing upon the typography of Caxton, is placed chronologically between the "Book of Good Manners" and "Speculum."

Caxton got a typographical brother of Paris, William Maynyal, to print this for him. In order to notify himself as Publisher, he had a Trade-mark cut, which appears here for the first time. It should also be noted that this interesting and unique book is the earliest impression known of the Salisbury Missal, being five years earlier than the celebrated Rouen edition of 1492, hitherto considered the first.]

129. Bonaventure, St. Speculum vitæ Christi. With woodcuts. First edition. "Emprynted by Wyllyam Caxton." Without place or date. Folio. (1487.) First page.

Lent from the University Library, Cambridge.

130. Directorium Sacerdotum, una cum Defensorio ejusdem; item Tractatus qui dicitur Crede mihi. First edition of the second version. Per William Caxton, apud Westmonesterium. Without date. Folio. (1487.)

A photograph from the unique copy in the British Museum.

131. Horæ, ad usum Sarum. Without printer's name, place, or date. Third edition. (1488.)

Facsimile by G. I. F. Tupper from a fragment in the British Museum.

132. The Royal Book, or Book for a King. With woodcuts. Translated by Caxton in 1484. Without printer's name, place, or date. Folio. (1488.) First page. *Lent by Earl Spencer.*

133. The Royal Book, or Book for a King. With woodcuts. Translated by Caxton in 1484. Without printer's name, place, or date. Folio. (1488.) A second copy. *Lent by G. E. Martin, Esq.*

134. The Royal Book, or Book for a King. With woodcuts. Translated by Caxton in 1484. Without printer's name, place, or date. Folio. (1488.) A third copy.

Lent from the Bedfordshire General Library.

135. A Specimen of Caxton's own binding, being a cover from the previous book.

136. The Royal Book, or Book for a King. Folio. 1488. The last page. A fourth copy. *Lent by W. Harrison, F.S.A.*

137. THE Image of Pity. A quarto leaf printed on one side, with the Indulgence at foot in Caxton's type No. 5. (Westminster, 1489.)
Lent from the University Library, Cambridge.

138. THE Doctrinal of Sapience. "Caxton me fieri fecit." Woodcuts. Without place or date. (1489.) Folio.
Lent by Her Majesty the Queen.

Open at the unique final chapter.

This was for a long time considered as the only copy on vellum issued by Caxton. A copy of the "Speculum Vitæ Christi" has, however, been discovered, also on vellum, and was purchased a few years ago for the British Museum. This book is still unique in one particular: all the paper copies end on sig. h; but this has three additional leaves on "The negligences happing in the Masse." It was presented to King George III. by Mr. Bryant, and did not accompany the Royal Library when made over to the nation by George IV. Not however till Bryant had reconsidered the price and consulted with old Pain, the bookbinder, did he venture to give four guineas for it.

139. The Doctrinal of Sapience. Folio. (1489). First page. A second copy. *Lent by Earl Spencer.*

140. The Doctrinal of Sapience. Folio. (1489.) A third copy.
Lent by the Duke of Devonshire.

141. BONAVENTURE, St. Speculum Vitæ Christi. With woodcuts. "Emprynted by Wyllyam Caxton." Folio. Without place or date. (1490.) Second edition. *Lent by Earl Beauchamp.*

This is an accurate reprint of the first edition, page for page, varying only in orthography and the arrangement of head-lines, &c. The first edition has for chapter in the head-lines the word "Ca," and the second edition the word "Capitulum," throughout the book.

142. BONAVENTURE, St. Speculum Vitæ Christi. Folio. (1490.) Second edition. A second copy. *Lent by Earl Spencer.*

143. COMMEMORATIO Lamentationis beatæ Mariæ. 4to. Without printer's name, place, or date. (Westminster, 1491.)
Lent from the University Library, Ghent.

Unique. Discovered two years ago by Mr. Campbell, of the Royal Library, the Hague.

144. SERVITIUM de Transfiguratione Jhesu Christi. With woodcut. "Caxton me fieri fecit." Without place or date. 4to. (1491.)

Facsimile by G. I. F. Tupper from the unique copy in the British Museum.

145. HORÆ ad usum Sarum. 8vo. Third edition. (1491.)

Facsimile by G. I. F. Tupper from the unique fragment in the British Museum.

BOOKS PRINTED IN TYPE NO. 6.

146. CHRISTINE de Pisan. The Fayts of Arms and of Chivalry. Folio. "Per Caxton." 1489. *Lent by the Duke of Devonshire.*

First page.

147. CHRISTINE de Pisan. The Fayts of Arms and of Chivalry. A second copy. *Lent by Her Majesty the Queen.*

First page of Epilogue.

148. CHRISTINE de Pisan. The Fayts of Arms and of Chivalry. A third copy. *Lent by the Earl of Jersey.*

Last page of the Epilogue.

149. CHRISTINE de Pisan. The Fayts of Arms and of Chivalry. A fourth copy.
Lent by the President and Governors of Sion College, London.

150. CHRISTINE de Pisan. The Fayts of Arms and of Chivalry. A fifth copy. *Lent by the University of Göttingen.*

151. CHRISTINE de Pisan. The Fayts of Arms and of Chivalry. A sixth copy. *Lent by Earl Spencer.*

152. STATUTES of Henry VII. Folio. Without printer's name, place, or date. (1489.) First page. *Lent from Inner Temple Library.*

153. STATUTES of Henry VII. A second copy. *Lent by Earl Spencer.*

Open at signature ej concerning the Conservancy of the Thames.

154. STATUTES of Henry VII. A third copy.
Lent by the Marquis of Ailesbury.

Last page.

155. THE Governayle of Helthe and the Medicina Stomachi. 4to. Without printer's name, place, or date. (1489.)

A facsimile of page 1 taken from the copy in the possession of Earl Dysart, by G. I. F. Tupper.

156. THE History of Reynard the Fox. Folio. Without printer's name, place, or date. Second edition. (1489.)

First and last pages.—Photograph from the unique copy in the Pepysian Library, Cambridge.

157. BLANCHARDIN. The History of the victorious Prince Blanchardin, Son of the noble King of Fryse, and of Eglantine, the proud Lady in Love. Without printer's name, place, or date. Folio. [1489?] First page. Unique. *Lent by Earl Spencer.*

158. THE History of the Four Sons of Aymon. Folio. Without printer's name, place, or date. (1489.) *Lent by Earl Spencer.*

Last page. Unique.

159. DIRECTORIUM SACERDOTUM, una cum Defensorio ejusdem; item Tractatus qui dicitur Crede mihi. Second version of the second edition. "Impressum per Willelmum Caxton apud Westmonesterium prope London." Without date. Folio. (1489.) Unique. *Lent from the Bodleian Library, Oxford.*

The colophon on signature x 8.

160. THE Boke of Eneydos. Folio. Without printer's name, place, or date. (1490.) *Lent by the Duke of Devonshire.*

First page.—"Translated by me William Caxton the xxii daye of Juyn the yere of our lorde M. iiii C lxxxx."

161. THE Boke of Eneydos. A second copy. *Lent by Earl Spencer.*

The colophon on last page.

162. THE Dictes and Sayings of the Philosophers. Folio. Printer's name, place, and date, as in the first edition, but printed about 1490. Third edition. *Lent by the Master and Fellows of St. John's College, Cambridge.*

Prologue.

163. THE Dictes and Sayings of the Philosophers. Folio. (1490.) Third edition. A second copy. *Lent by the Rev. J. F. Russell, M.A.*

First page of text. The Sayings of Sedechias.

164. THE Dictes and Sayings of the Philosophers. Folio. Third edition. (1490.) A third copy. Colophon. *Lent by Earl Spencer.*

165. THE Mirrour of the World. Folio. Place and date, reprinted from the first edition. Second edition. (1490.) First page. *Lent by the Rev. J. F. Russell, M.A.*

166. THE Mirrour of the World. Folio. Second edition. (1490.) A second copy. Last page. *Lent by Earl Spencer.*

167. THE Mirrour of the World. Folio. Second edition. (1490.) A third copy. *Lent by the Duke of Devonshire.*

168. THE Mirrour of the World. Folio. Second edition. (1490.) A fourth copy. *Lent by Birket Foster, Esq.*

169. THE Mirrour of the World. Folio. Second edition. (1490.) A fifth copy *Lent by Baptist College, Bristol, but exposed under next number.*

170. The Fifteen Oes. 4to. "Printed by commandment of the Princess Elizabeth Queen of England and the Princess Margaret, Mother unto our sovereign lord the King, by their most humble subject and servant William Caxton." (1490.) A fragment.
From the Baptist College, Bristol.

171. The Fifteen Oes. *Lent by William Blades, Esq.*
Facsimile from the unique copy in the British Museum.

172. A Book of divers Ghostly Matters. 4to. "Wyllelmus Caxton.' "Emprynted at Westmynstre." (1490.) *Lent by Earl Spencer.*
First page.

173. The Festial. (Liber Festivalis.) Folio. "Caxton me fieri fecit." Without place or date. Second edition. (1491.) First page.
Lent by the Duke of Devonshire.

173*. The Festial. Folio. Second edition. (1491.)
Lent from the University Library, Cambridge.

174. Four Sermons. (Quatuor Sermones.) Folio. Without printer's name, place, or date. (1491.) Second edition.
Lent by Earl Spencer.

Last page. This edition was reprinted from the Oxford version and not from Caxton's first edition of the same book (see No. 208, post). Caxton's device is on the verso of sig. A 10. The second edition of the Festial is bound with it.

175. The Art and Crafte to know well to die. Folio. Without printer's name, place, or date. (1491.) *Lent by Earl Spencer.*
Colophon with date of translation, 15th June, 1490.

176. Ars Moriendi. 4to. Without printer's name, place, or date. 1491. *Lent from the Bodleian Library.*

Unique. This is quite different from "The Art and Crafte to know well to die." No. 175.

177. The Book of Courtesy. 4to. 1491. Second edition.
Facsimile of unique fragment in the Bodleian Library.
Lent by William Blades, Esq.

178. The Chastising of God's Children. Folio. Without printer's name, place, or date. 1491. *Lent by Earl Spencer.*
First leaf. The earliest instance of a title-page in England.

179. The Chastising of God's Children. Folio. 1491. A second copy.
Lent by the President and Governors of Sion College, London.
Last leaf.

180. The Chastising of God's Children. Folio. 1491. A third copy.
Lent by the Duke of Devonshire.

181. The Chastising of God's Children. Folio. 1491. A fourth copy.
Lent from the University of Göttingen.

Printed by Caxton's executors.

182. The Life of St. Katherine of Senis and of St. Elizabeth of Hungary. Without printer's name, place, or date. Folio. 1493.
Lent by Earl Spencer.

First page. The type used is a re-cast of Caxton's No. 4*, with many new letters, and upon a smaller body. The large type is No. 1 of Wynken de Worde, to whom the printing should probably be ascribed. Has Caxton's device.

183. The Life of St. Katherine of Senis. Folio. 1493. A second copy. Last page. *Lent by the Duke of Devonshire.*

183*. The Life of St. Katherine of Senis. Folio. 1493. A third copy.
Lent from the University Library, Cambridge.

184. A Treatise of Love. Folio. 1491? First page.
Lent by the Duke of Devonshire.

185. A Treatise of Love. Folio. 1491. A second copy. Last page. *Lent by Earl Spencer.*

186. Voragine, Jacobus de. The Golden Legend. With woodcuts. Third edition. "Fynysshed at Westmestre," in 1493, "By me Wyllyam Caxton." Folio. 1493.
Lent by W. Amhurst Tyssen Amhurst, Esq.

First page. This is doubtless from the press of Wynken de Worde. Caxton died in 1491. The type is the same as that used for St. Katherine.

187. Voragine, Jacobus de. The Golden Legend. Folio. 1493. A second copy. The colophon. *Lent by Earl Spencer.*

188. Voragine, Jacobus de. The Golden Legend. Folio. 1493. A third copy. Woodcut. *Lent by the Duke of Devonshire.*

189. The Siege of Rhodes. Folio. Without printer's name, place, or date, but 1493-94. *Lent by Earl Spencer.*

First page. This is a typographical puzzle. The types are not the same as those of any known book, although some of the letters are identical with No. 4* of Caxton. The printing altogether is more rude than that of Caxton or Wynken de Worde, and suggests, but without any certainty, the Press of Machlinia.

190. The Siege of Rhodes. A second copy. Last page.
Lent by Constance, Marchioness of Lothian.

SECTION IV.

BOOKS FROM THE PRESS OF COLARD MANSION AT BRUGES, AND FROM THE PRESSES OF ENGLISH PRINTERS CONTEMPORARY WITH WILLIAM CAXTON, 1475-1491.

Books Printed by Colard Mansion, of Bruges.

AMONG all Caxton's contemporaries there is no printer whose books show so close an affinity to his own as those of Colard Mansion—specimens of whose press are much more scarce and quite as valuable as Caxton's.

Colard Mansion was a book-writer and illuminator of Bruges and a member of the Guild of St. John, of which he was "doyen" or dean for two years, 1471. As Caxton supplied the English nobles with beautiful manuscripts he probably purchased some from Mansion. About 1474 he began to print books in two rooms over the church porch of St. Donatus; and here it was that Caxton, anxious to multiply quickly copies of his newly translated "Recuyell of the Histories of Troye," learnt the art from Mansion, who made or procured the fount we call Caxton's No. 1 for the purpose. The technical peculiarities and habits of the two printers are identical, and an examination of the types from the two presses shows the hand of the same artist. It is worth noting also that the plan of casting a new fount of letter by using the old letters touched up with a graver as punches was common to both printers. Van Praet published in 1829 a "Notice sur Colard Mansion," since which time but little has been added to our knowledge of his press. Mansion had two founts of type only, the earlier evidently closely connected with Caxton's No. 2, and like that also with two distinct castings, the later a semi-roman character. Nothing is known of Mansion after 1484. During the ten years he was a printer he produced twenty works, some of them magnificent folios with large woodcut illustrations.

191. CONTROVERSIE de Noblesse. Folio. (1475.)

Facsimile of the first page. Type No. 1. Supposed to be the second production of the Bruges Press. The types are unmistakably from the graver of the same artist who cut Caxton's No. 2.

192. BOCCACE du dechiet des nobles hommes et femmes. Folio. "Imprimé à Bruges par Colard Mansion. Anno M.cccc.lxxvi." 1476.

Lent by the Marquis of Lothian.

Type No. 1. By the same hand that cut Caxton's type No. 2.

193. Boece. Consolation de Philosophie. Printed by Colard Mansion. Bruges, 1477. Folio.

Lent from the University Library, Cambridge.

194. Ovide. Les Metamorphoses. Long folio. Bruges, 1484.

A facsimile of part of a page, showing the peculiar use of red ink, both red and black being printed at one pull of the press. This forms a connecting link with Caxton's Type No. 2.

Section V.

BOOKS PRINTED BY CAXTON'S CONTEMPORARIES.

Books from the Oxford Press.

OF the printers contemporary with Caxton, Theod. Rood was both the earliest and the most important. Very little is known of him beyond the date of his commencement, 1478; his taking a partner, who was an Englishman named Hunte; and the stoppage of the press in 1485. The works issued in these seven years were at least seventeen, of which Cotton mentions but ten.

By Rood.

i. Expositio Symboli. 4to. 1478.
ij. Aristotelis Ethica latine per Leonardum Aretinum. 4to. 1479.
iij. Ægidius de peccato originali. 4to. 1479.
iiij. Oratio pro T. Milone. 4to. 1480?
v. Alex. de Ales. Expositio de Anima. First issue, without borders. Folio. 1481.
vj. Johannes Lattebury. Morales super Threnos Jeremiæ. Folio. 1482.
vij. Alex. de Ales. Expositio de Anima. Second issue, with borders. Folio. After 1482.
viij. Johannes Lattebury. Morales super Threnos Jeremiæ. Second issue, with borders. Folio. After 1482.
viiij. Latin Grammar in English. 4to. 1482.
x. Compendium totius grammaticæ, with Vulgaria of Terence. 4to. 1483.
xj. The same. Second edition. 1483-85.

By Rood and Hunte.

xij. Phalaradis Epistolæ. 4to. 1485.
xiij. Lyndewode, G. Constitutiones provinciales. Folio. 1483-85.
xiiij. Ricardi de Hampole. Explanationes. 4to. 1483-85.
xv. Liber Festivalis. Folio. 1486.
xvj. Textus Alexandri cum Sententiis. 4to. 1486? (Fragment at St. John's, Cambridge.)
xvij. Swyneshed. Insolubilia. 4to. 1486.

195. Expositio Sancti Ieronimi in Simbolum Apostolorum. Oxford, 1468. 4to. *Lent from All Souls College, Oxford.*
First book printed at Oxford. The correct date is 1478.

196. Expositio S. Jeronomi. 4to. Oxford, 1468. (1478.) *Lent by Earl Spencer.*
A second copy, the last page.

197. Aristotelis Ethica latine per Leonardum Aretinum. 4to. Without printer's name. Oxford, 1479. *Lent by Earl Spencer.*

198. Ægidius de peccato originali. 4to. Without printer's name. Oxford, 1479. *Lent from the Bodleian Library.*

198*. Cicero. Oratio pro T. Annio Milone. 4to. (Oxford, 1480?) *Lent from the Bodleian Library, Oxford.*
Unique fragment.

199. Alexander de Ales. Expositio super tres libros Aristotelis de Animâ. Folio. Theod. Rood. Oxford. 1481. *Lent from the University Library, Cambridge.*
First edition. Without borders.

200. Alexander de Ales. Expositio super tres libros Aristotelis de Animâ. Folio. 1481. Fine edition. *Lent from the Bodleian Library.*

201. Lattebury, Johannes. Moralizationes super Threnos Jeremiæ. Folio. On vellum. No place. 1482. *Lent from All Souls College, Oxford.*
First edition. Without woodcut round title-page.

202. Alexander de Ales. Expositio super tres libros Aristotelis de Animâ. Folio. Theod. Rood. Oxford. (After 1482.) *Lent from the University Library, Cambridge.*
Second edition. With borders.

203. Lattebury, Johannes. Moralizationes super Threnos Jeremiæ. Folio. (After 1482.) *Lent from the University Library, Cambridge.*
Second edition. With woodcut border.

204. Lattebury, Johannes. Second edition. *Lent from the Bodleian Library, Oxon.*

205. Anwykyll, John. Compendium totius grammaticæ cum Vulgaria Terencii. 4to. 1483. First edition. *Lent from the University Library, Cambridge.*

206. Anwykyll, John. Compendium totius grammaticæ. 4to. (1485.) *Lent from the Bodleian Library.*

206*. Phalaridis Epistolæ. 4to. 1485. *Lent by Earl Spencer.*

207. Lyndewode, G. Constitutiones. Folio. 1483-85. *Lent from All Souls College, Oxford.*

208. Liber Festivalis. Printed by Rood and Hunt at Oxford. 1486. Folio. *Lent by Earl Spencer.*

208*. The Chronicles of England. Folio. *Lent by the Earl of Jersey.*

Books printed by the Schoolmaster of St. Albans.

Nothing is known of this printer, who worked his press from 1480 to 1486, and issued eight works.

i. Fratris Laurentii Gulielmi de Saona rethorica nova. 4to. 1480.
ij. Augustini Dacti elegancie. 4to. n. d.
iij. Alberti liber modorum significandi. 4to. 1480.
iv. Joannes Canonici in Aristotelis physica. Folio. 1481.
v. Exempla sacre scripture. 4to. 1481.
vj. Fructus Temporum; or Saint Albans Chronicle. Folio. 1484-85.
vij. The Book of Hawkyng and Huntyng. Folio. 1486.
viij. Antonii Andreæ. Questiones super Logica. 4to. n. d.

209. L. Gul. de Saona. Rhetorica nova. Abbey of St. Albans. 1480. 4to. First page. *Lent by Earl Spencer.*

The earliest book with a date from this press.

210. L. Gul. de Saona. Rhetorica nova. 1480. 4to. Second copy. Last page. *Lent from the Bodleian Library, Oxford.*

211. Augustini Dacti elegancie. 4to. Last page. *Lent from the University Library, Cambridge.*

212. Fructus Temporum: The Saint Albans Chronicle. Folio. (1483.) *Lent by Earl Spencer.*

213. The Bokys of Hawkyng and Huntyng, and also of Coatarmuris. Compylet at St. Albans. 1486. Folio. *Lent by Earl Spencer.*

The author was Juliana Barnes, Prioress of Sopwell Nunnery, situated within the precincts of the Abbey of St. Albans.

Books from the Press of John Lettou, 1480-81; *Lettou & Machlinia, and William de Machlinia*, 1481-1485.

At least twenty works issued from this press, which was the first set up in the city of London.

By John Lettou.

i. Questiones Antonii Andreæ. Folio. 1480.
ij. Expositiones super Psalterium. Folio. 1481.

By Lettou and Machlinia.

iij. Abridgment of the Statutes. Folio. s. a.
iiij. Tenores Novelli. Folio. s. a.
v. Year-book. 33, 35, and 36 Henry VI. Folio. s. a.

By W. Machlinia.

vj. Albertus magnus de secretis naturæ. 4to. n. d.
vij. Albertus magnus de secretis mulierum. 4to. n. d.
viij. Tenores novelli. Folio. n. d.
viiij. Nova Statuta. Folio. n. d.
x. The revelation of the Monk of Evesham. 4to. n. d.
xj. Promise of Matrimony. Folio. n. d.
xij. Year-book, 34 Hen. VI. Folio. n. d.
xiij. Year-book, 37 Hen. VI. Folio. n. d.
xiiij. Statuta Ricardi tercii. Folio. n. d.
xv. Speculum Xpristiani. 4to. n. d.
xvj. A little book on the pestilence. 4to. n. d.
xvij. Vulgaria Therencii. First edition. 4to. n. d.
xviij. The Chronicles of England. Folio. n. d.
xviiij. A broadside.
xx. Vulgaria Therencij. Second edition. 4to. n. d.

214. QUESTIONES Antonii Andrea. Folio. 1480. *Lent from Sion College.*

215. WALLENSIS, Tho. Expositiones super Psalterium. Folio. 1481. *Lent from the University Library, Cambridge.*

216. TENORES Novelli. Folio. *Lent by A. Horwood, Esq.*

217. TENORES Novelli. Folio. A second copy. *Lent by Earl Spencer.*

218. TENORES Novelli. Folio. A third copy. *Lent from All Souls, Oxford.*

219. NOVA Statuta. Folio. *Lent from the Inner Temple Library.*

220. NOVA Statuta. Folio. *Lent by the Earl of Leicester.*

221. NOVA Statuta. Folio. *Lent from All Souls College, Oxford.*

222. NOVA Statuta. Folio. *Lent from Sion College.*

223. Nova Statuta. Folio. *Lent by W. Amhurst Tyssen Amhurst, Esq.*

223*. Year-books. 35 Henry VI. Folio. *Lent by A. Horwood, Esq.*

224. Albertus Magnus de secretis mulierum. 4to.
Lent by Earl Spencer.

224*. Albertus Magnus de secretis naturæ. 4to.
Lent by Earl Spencer.

225. Year Book. 37 Hen. VI. Folio. *Lent by Lord Ailesbury.*

226. Statuta Ricardi tercii. Folio. *Lent by Earl Spencer.*

Why so many bibliographers should have attributed this book, and not others from the same press, to William Caxton, is not easily explained.

227. Statuta Ricardi tercii. Folio. A second copy.
Lent from the Inner Temple Library.

228. Speculum Xpristiani. *Lent by Earl Spencer.*

This is the most interesting work from Machlinia's press, and gives many prayers and pieces of divine poetry in an English dress.

229. Fructus Temporum, or the St. Albans Chronicle. Folio. 1484-85.
Lent by the Marquis of Lothian.

230. Fructus Temporum, or the St. Albans Chronicle. Folio. 1484-85.
A second copy. *Lent by Earl Spencer.*

Section VI.

BOOKS ILLUSTRATING THE PROGRESS OF PRINTING IN ENGLAND AFTER CAXTON'S DEATH.

Westminster.

WYNKYN de Worde, of Lorraine, was possibly one of Caxton's workmen at Bruges, and undoubtedly was employed in his office in Westminster, where he continued to print after his master's death until about 1500, when he moved into the City. From 1502 to 1534, the year of his death, his office was at the sign of the "Sun," in the parish of St. Bride's, Fleet Street. He received the patent of King's printer, and in one of his colophons avows the protection afforded him by Margaret, Henry VII.'s mother. He was a citizen and stationer of London, and a member of the Leathersellers' Company. He was his own type-founder, and more of a printer than a scholar.

231. Bonaventura. Speculum vitæ Christi. Folio. Westmonasterii: W. de Worde, 1494.

232. POLICHRONICON, translated by John Trevisa. "Emprynted at Westmestre by Wynken de Worde, 1495." Folio.
Lent by W. Amhurst Tyssen Amhurst, Esq.

This copy possesses the original very rare title-page.

233. POLYCHRONICON. A second copy. 1495. Folio.
Lent by the Earl of Jersey.

234. VITAS PATRUM. Westminster: Wynkyn de Worde, 1495. Folio.
Lent by the Rev. J. F. Russell.

Considered one of Wynkyn de Worde's most magnificent typographical productions.

235. QUATUOR Sermones et Liber Festivalis. Wynkyn de Worde, 1496.
Lent by Earl Spencer.

236. BARTHOLOMAEUS de proprietatibus rerum. Wynken de Worde. Folio. Without place or date, but about 1495.
Lent by Earl Spencer.

The most magnificent production of Wynkyn de Worde's press.

First book printed on paper of English manufacture. The first paper mill was set up at Hertford in Henry VII.'s reign by John Tate.

The colophon has direct reference to Caxton;—

And also of your charyte call to remembraunce
The soule of William Caxton first prynter of this boke
In laten tongue at Coleyn hymself to auance
That every wel disposyd man may theron loke
And John Tate the yonger Joye mote he broke
Whiche late hathe in Englond doo make this paper thynne
That now in our englyssh this boke is prynted Inne.

237. BARTHOLOMAEUS de proprietatibus rerum. A second copy.
Lent by the President and Governors of Sion College, London.

238. DIVES and Pauper. "Westmenstre, Wyken de Worde." 1496. Folio.
Lent by Arcdeacon Harrison.

LONDON.

239. CRONYCLE of Englonde and the Descrypcyon of Brytayne. Wynkyn de Worde, 1502. Folio. *Lent by the Marquis of Ailesbury.*

240. THE Boke of Good manners. Wynkyn de Worde, 1507. 4to. Woodcuts.
Lent by the Rev. J. F. Russell.

The only perfect copy known.

241. RYCHARDE Cuer de Lyon. Wynkyn de Worde. 1509. 4to. First edition.
Lent by Earl Spencer.

242. The Floure of the comanndementes of god. "Enprynted at London in Flete strete at the sygne of the sonne by Wrynkyn de Worde." 1510. Folio. *Lent by Archdeacon Harrison.*

243. Nova legenda Angliæ. London, "in domo Winandi de Worde," 1516. *Lent by Earl Beauchamp.*

244. Fitzherbert's Grand Abridgement of the Laws. 3 vols. Folio. W. de Worde, 1516. *Lent by the Earl of Leicester.*

One of our most ancient and authentic legal records.

245. Ortus Vocabuloru. "Impressus Lodoniis p Wynādu de Worde." 1511. 4to. *Lent by the Earl of Jersey.*

246. The Orcharde of Sion. Imprinted at London in Flete Street at ye Sygne of the Sonne by me Wynkyn de Worde. 1519. Folio. *Lent by the President and Governors of Sion College.*

An early instance of the composition of lines of type so as to make figures: in this case a Cross.

247. The Rosary of Our Saviour Jesu. London: Wynkyn de Worde, 1530. 4to. *Lent by Archdeacon Harrison.*

248. Cōmunycacyon bytwene god and man. Enprynted at London in Flete Strete at y^{e} sygne of ye Sonne by me Wynkyn de Worde. 4to. *Lent by the Rev. J. F. Russell.*

Imperfect, wanting first leaf. No other copy known.

249. Sermo in die Innocentium pro Episcopo Puerorum. Wynkyn de Worde. 4to. *Lent by the Rev. J. F. Russell.*

Woodcut of the Crucifixion from Caxton's Fifteen Oes.

250. Sermo exhortatorius cancellarii Ebor. Wynkyn de Worde. "Hunc sermone legi diligenter et lectu approbavi: et decrevi imprimi posse sine periculo—Joannes Colet." *Lent by the Rev. J. F. Russell.*

251. The remors of Mannes Conscience. Wynken de Worde. London. No date. 4to. *Lent by the President and Governors of Sion College.*

Richard Pynson, a Norman, was an early servant of Caxton's. He obtained the patent of King's printer to Henry VII. in 1503. His office was first at Temple Bar, and afterwards at the sign of the George, near St. Dunstan's, Fleet Street. He was the first typographical artist who introduced the Roman letter into England.

252. Bochas. Fall of Princes. 1494. Pynson. *Lent by Earl Spencer.*

253. Dives and Pauper, Dyalogue of. That is to say, the riche and the pore fructuously tretyng upon the cōmandments. Emprynted at the Temple barre of london. 1493. Richarde Pynson. Folio. *Lent by Earl Spencer.*

First dated book printed by Pynson.

255. Chaucer. Booke of the Tales of Cantyrburye. Richard Pynson. (1493.) *Lent by Earl Spencer.*

256. Nova Statuta. Folio. Pynson, 1497. *Lent by Earl of Leicester.*

257. Alexandri Liber Doctrinalis. Richardus Pynson, 1498. *Lent by Earl Beauchamp.*

258. Promptorius Puerorum. Folio. 1499. *Lent by Earl Spencer.*

First English and Latin dictionary.

259. Abridgement of Law in Norman French. R. Pynson, 1500. *Lent by Sir C. Reed.*

261. Pace, Richard. Oratio in pace nuperime composita inter inuictissimum Angliæ regem, et Francorum regem christianissimum. Londini: R. Pynson, 1518. 4to. *Lent by S. Christie-Miller, Esq.*

The first book printed in England in Roman characters.

262. Missale ad usum Sarum. Pynson, 1520. On vellum. Folio. *Lent by E. Housman, Esq.*

263. Henricus VIII. Assertio septem Sacramentorum adversus Martin. Lutherum. Pynson, 1521. *Lent by the Earl of Leicester.*

264. Froyssart's Cronycle. "Translated out of Frenche into maternal English, by Ihon Bourchier Knight Lord Berners." London, Flete Strete: Richard Pynson, 1525. Folio. *Lent by Birket Foster, Esq.*

265. Bull of Pope Leo X. Richard Pynson. Folio. *Lent by the Rev. J. F. Russell.*

266. Petronylla. Richard Pynson. 4to. *Lent by the Rev. J. F. Russell.*

A metrical legend of greatest rarity.

267. Tenures de Lytylton. Richard Pynson. *Lent by the Earl of Leicester.*

268. Natura Brevium. Richarde Pynson. *Lent by the Earl of Leicester.*

269. FABYAN'S Cronycle. Prentyd at London. Wyllyam Rastell, 1533.
Lent by H. White, Esq.

269*. CHRYSOSTOME, Saint. Homiliæ Suæ. Græcè et Latinè. Londini, apud Reynerum Vuolfium. 1543. 4to.

The first book printed in Greek in England.

270. COMPENDIOSA Anatomie delineatio. Imprinted at London within the blacke fryars by Thomas Gemini, 1559.
Lent by Messrs. S. & B. Nock.

271. THE Cosmographical Glasse. Compiled by William Cuningham, Doctor in Physicke. John Daye, 1559.
Lent by W. Amhurst Tyssen Amhurst, Esq.

272. FOXE'S Book of Martyrs. John Daye, 1563. First edition.
Lent by W. Amhurst Tyssen Amhurst, Esq.

273. CHRONICLES of England, Scotlande, and Irelande faithfully gathered and set forth by Raphael Holinshed. London, 1577. 2 vols. First edition. (Vol. 2 in Class D.) *Lent by H. White, Esq.*

274. THE vertusse boke of Distyllacion of the waters of all maner of Herbes by Master Iherom bruynswyke. London: Laurens Andrewe, 1527. Folio. *Lent by Archdeacon Harrison.*

275. MYRROUR of the Worlde. Enprynted by Laurence Andrewe.
Lent by Earl Spencer.

276. IHEROME of Bruynwyke warke of Surgeri translated out of Duche into Englisshe. Petrus Treuris, 1525.
Lent by Messrs. S. & B. Nock.

First medical work illustrated with woodcuts printed in England. Petrus Treveris was the first printer in Southwark.

277. ANE Admonition direct to the trew Lordis maintenaris of the Kingis Graces Authoritie M. G. B. [Buchanan] Imprinted at London by John Daye, accordying to the Scotish copies Printed at Strivelyng by Robert Lekpriuck, Anno Do. MD.LXXI. 12mo.
Lent by D. Laing, Esq.

TAVISTOCK.

The monks of the Benedictine Abbey of Tavistock possessed a printing-press in the early part of the sixteenth century. Only two books from their press are extant.

278. BOETHIUS. The Boke of comfort called in laten Bœtius de Consolatione philosophie. "Enprented in the exempt monastery of Tavestock in Denshyre. By me Dan Thomas Rychard, monk of the sayd Monastery." 1525. 4to.
Lent by S. Christie-Miller, Esq.

IPSWICH.

Anthony Scolsker, John Overton, and John Oswen were the first printers. They left Ipswich together. Oswen went to Worcester where he carried on business for some time.

279. DOMESTYCAL or Household Sermons for a godley householder to his children and family now first translatd out of Latin into Englyshe by Henry Reginalde. Printed by John Oswen.
Lent by R. W. Binns, Esq.

The first part was printed at Ipswich in 1548, and the second at Worcester in 1549.

WORCESTER.

The art of printing was practised in this city from 1548 to 1553 by John Oswen, a printer from Ipswich. Most of his works were of a religious character.

280. GODLY saiyings of the old auncient faithful fathers upon the Sacrament of the Bodye and bloude of Chryste. Translated oute of Latin by Ihon Veron Sennoys. Worcester: Ihon Oswen, 1550.
Lent by Earl Beauchamp.

NORWICH.

Anthony de Solempne, one of the strangers from the Low Countries who were encouraged to settle in England by Queen Elizabeth, introduced the art of printing here about 1568. His productions are extremely rare. After his death no printer appeared at Norwich until 1702.

281. BELIJDENISSE ende eenvoudige wtlegginge des waerachtigen gheloofs . . . . in Switzerlant, 1561. Gheprint tot Nordwitz by Antonium de Solemne. *Lent by W. Amhurst Tyssen Amhurst, Esq.*

282. B. CORNELIS Adriænssen Sermœnen, 1578. Noirdwitz.
Lent by W. Amhurst Tyssen Amhurst, Esq.

283. CHRONYC-HISTORIE der Nederlandtscher Oorlogen. Gedruct tot Noortwitz, 1579. *Lent by W. Amhurst Tyssen Amhurst, Esq.*

SECTION VII.

BOOKS PRINTED IN SCOTLAND.

THE first printing press in Scotland was introduced under the patronage of King James IV. by a grant of exclusive privileges in favour of Walter Chepman and Andrew Myllar, burgesses of Edinburgh, signed under the Privy Seal at Edinburgh, 15th September, 1507.

The British Museum acquired from a sale at Paris in 1869, a unique copy of "Expositio Sequentiarum," printed at Rouen, at the expense of Andro Myllar, bookseller, in Edinburgh (with his device), in the year 1506. Small 4to.

284. THE Maying or Disport of Chaucer. "Imprētit in the south gait of Edinburgh be Walter chepman and Androw myllar the fourth day of apile the yhere of god .M.CCCCC. and viii. yheris." 4to. Unique.

Lent by the Faculty of Advocates, Edinburgh.

The earliest book known to have been printed in Scotland. It has on the last page Myllar's device, representing a windmill with a miller ascending the outside ladder, and carrying a sack of grain upon his back.

The following unique pieces are bound in the same volume with the above poem :—

The Knightly Tale of Golagros and Gawane, 1508.
The Porteous of Noblenes, 1508.
The Tale of Syr Eglamoure of Artoys.
The Goldyn Targe, by William Dunbar.
Ane Buke of Gud Counsale to the King.
The Flyting of Dunbar and Kennedie.
The Traitie of Orpheus and Erudices, by Robert Henryson.
The Ballade of Lord Barnard Stewart, by William Dunbar.
The Tretis of the tua Marrit Women and the Wedo, by William Dunbar.
A Gest of Robyn Hode.

Excepting the last two tracts, all the above are from the press of Chepman and Myllar.

285. BREUIARII Aberdonensis ad per celebris ecclesie Scotorum potissimum vsum et consuetudinem Pars hyemalis (et Pars æstivalis). Edinburgh : Walter Chepman, 1510. 8vo. 2 tom.

Lent by the University of Edinburgh.

286. The Hystory and Croniklis of Scotland, be Maister Hector Boece. Translatit be Maister Johne Bellenden. Imprinted in Edinburgh by Thomas Davidson, [1536.] Folio.
Lent by the University of Edinburgh.

This copy is printed on vellum.

287. The Hystory and Croniklis of Scotland. [1536.] Folio. Another copy, on paper. *Lent by the Faculty of Advocates, Edinburgh.*

288. The New Actis and Constitutionis of Parliament, 1540. Edinburgh : Thomas Davidson, [1542]. Folio.
Lent by the Faculty of Advocates, Edinburgh.

Unique. Printed on vellum.

289. Ane Dialog betuix Experience and ane Courteour, Off the Miserabyll Estait of the Warld. Compylit be Schir Dauid Lyndesay of ye Mont. Imprinted at Copmanhouin, [1558.] 4to.
Lent by D. Laing, Esq.

This is the second issue, evidently printed by John Scot either at Edinburgh or St. Andrew's.

290. Ane Dialog betuix Experience and ane Courteour. "Imprentit at the command, and expenses of Maister Sammuel Iascuy, in Paris, 1558." 8vo. *Lent by D. Laing, Esq.*

Some leaves supplied in facsimile.

291. The Protestant Confession. The Confessione of the fayth and doctrin beleued and professed by the Protestantes of the Realme of Scotland exhibited to the estates of the sam in parliament and by thare publict notes authorised as a doctrin grounded vpon the infallable wourd of God. Imprinted at Edinburgh, be Robert Lekprewik. Cum priuilegio. 1561. 8vo.
Lent by D. Laing, Esq.

The copy now exhibited appears to be the original edition, and one of those which Knox in a letter to Mrs. Anna Lock, dated October 2, 1561, says :—"I sent to you, and to some others, the Confession of our Faith, in quairs, unbound, If they came to your hands I cannot tell bot now it is no mater. I perceaved they are printed with you againe." The English edition mentioned by Knox was printed at London for Rowland Hall, 1561. A copy is in the Grenville Collection, British Museum. There is also an edition printed at Edinburgh, by John Scot, 1561. 4to.

292. The Acts and Constitutiounis of the Parliaments of Scotland. Edinburgh: Robert Lekpreuik, 1566. Folio.
Lent by the Faculty of Advocates, Edinburgh.

The first edition of the Black Acts.

293. THE Acts and Constitutiounis of the Parliaments of Scotland, Edinburgh, 1566. Folio. *Lent by D. Laing, Esq.*

The second issue, dated November, 1566, containing additional leaves supplying those that were cancelled in the first impression.

294. FOIRM nornuidhadh. The Book of Common Order, commonly called Knox's Liturgy, translated into Gaelic by John Carsewell, Bishop of the Isles in 1567. Robert Lekpreuik, Edinburgh, 1567. 8vo. *Lent by the University of Edinburgh.*

The first book printed in Gaelic. This copy begins on fol. 2, containing the Dedication to Archibald, Earl of Argyll.

295. HEIR beginnis ane treatise callit the Palice of Honour compylit be M. Gawane Dowglas, Bischop of Dunkeld. Imprentit at Edinburgh be Johne Ros for Henrie Charteris. 1579. 4to.
Lent by the University of Edinburgh.

296. RERUM Scoticarum Historia auctore Georgio Buchanano Scoto. Edinburgi Apud Alexandrum Arbuthnetum Typographum Regium. Anno 1582. Folio. *Lent by D. Laing, Esq.*

297. THE History of the Reformatioun of Religioun within the realme of Scotland. London, 1586. 8vo.
Lent by D. Laing, Esq.

The original edition, printed at London by Thomas Vautrollier, and seized whilst at press and suppressed by order of Archbishop Whitgift, in February, 1586-7, before the work was completed. Every printed copy preserved commences with page 17 and breaks off with page 560. In this copy the missing leaves are supplied in a contemporary hand.

298. THE King's Confession. The Confession of Faith, subscrived by the Kingis Maiestie and his Hous-hold: togither with the copie of the Generall Band and Act of secreit counsaill. At Edinburgh. Printed by Robert Waldegrave. Anno Dom. 1590. 4to.
Lent by D. Laing, Esq.

299. THE Lawes and Actes of Parliament maid be the Kings of Scotland: visied, collected, and extracted be Sir John Skene. Edinburgh, printed by Robert Waldegraf. Folio. 1597.
Lent by D. Laing, Esq.

With the engraved title containing portraits of the Kings, &c.

300. The Muses Welcome to the High and Mightie Prince James, &c. at his all happie returne to his old and native Kingdome of Scotland, anno 1617. Edinburgh, printed by Thomas Finlason, 1618. Folio. *Lent by D. Laing, Esq.*

301. Christ's Testaments Unfolded, or Seven Godlie Sermons, by Mr. Archibald Symson. Printed at Edinburgh by Edward Raban, 1620. 12mo. *Lent by D. Laing, Esq.*

302. Flowres of Sion by William Drummond of Hawthorne-denne. To which is adjoyned his Cypresse Groue. Edinburgh: John Hart, 1630. Folio. *Lent by the University of Edinburgh.*

"Giuen to King James His Colledge in Eden-bourgh by the Author, 1630."

303. John Calvin's Catechisme. Edinburgh: John Wreittoun, 1631. The same translated into Gaelic, also printed at Edinburgh, 1631. In one volume. 12mo. *Lent by D. Laing, Esq.*

304. The Psalms in Prose and Metre. Edinburgh, 1634. 8vo. *Lent by D. Laing, Esq.*

This copy has the title-page of the edition of 1640.

305. The Laws and Acts of Parliament, made by the Kings and Queens of Scotland, collected by Sir Thomas Murray of Glendook. Folio. Edinburgh, 1681. Large paper copy. *Lent by D. Laing, Esq.*

306. Dryden, John. The Hind and the Panther. A Poem. Holy-rood-House. Reprinted by James Watson, Printer to His Most Excellent Majesties Royal Family and Household. 1687. 4to. *Lent by D. Laing, Esq.*

307. Britannia Rediviva: A Poem on the Birth of the Prince. Written by Mr. Dryden. Holy-rood-House. Reprinted by Mr. P. B. Enginier, printer to the King's most excellent Majesty, for His Household, Chappel, and Colledge. 1688. 4to. *Lent by D. Laing, Esq.*

308. Theses Philosophicæ, for the year 1698. A broadside printed on satin, with ornamented borders, presented to the Lord Provost of Edinburgh, Sir Archibald Mure of Thornton, on occasion of the graduation of the Students, July, 1698. *Lent by D. Laing, Esq.*

309. THE Confession of Faith, Larger and Shorter Catechisms, &c., translated into the Irish Language by the Synod of Argyle. Edinburgh, 1725. 12mo. *Lent by D. Laing, Esq.*

310. VIRGILII Opera. Edinburgh, 1743. 12mo. *Lent by D. Laing, Esq.*

This is called the Immaculate Edition.

311. THE Dances of Death, &c., by John Holbein. Etched by David Deuchar, seal engraver. Edinburgh, 1788. 4to. *Lent by D. Laing, Esq.*

The original impressions with the borders.

312. THE Tale of Golagrus and other Ancient Poems. The reprint of the original editions printed by William Chepman and Androw Myllar, at Edinburgh, 1508, reprinted 1827. 4to. *Lent by D. Laing, Esq.*

SCOTTISH PROVINCIAL TYPOGRAPHY.

313. THE Catechisme, That is to say, ane comone and catholik instructioun of the Christin People in Materis of our catholik faith and religioun quhilk na gud Christin man or woman suld misknaw: set furth be the maist reverend father in God, Johne Archbischop of Sanct Androus, Legatnait and Primat of the Kirk of Scotland, in his prouincial Counsale haldin at Edinburgh the XXVI day of Juanuarie, the zeir of our Lord 1551. Printed at St. Andrews, 1552. 4to. *Lent by the University of Edinburgh.*

314. IN Dominicam Orationem pia Meditatio: Auctore Patricio Cocburno Scoto. Printed at St. Andrews by John Scot, 1555. 8vo. *Lent by D. Laing, Esq.*

315. ANE Detectioun of the Doingis of Marie Quene of Scottis. Imprentit at Sanctandrois be Robert Lekpreuik, 1572. 8vo. *Lent by the Faculty of Advocates, Edinburgh.*

316. MICHAELSON, John. The Lawfulnes of Kneeling in the Act of receiuing the Sacrament of the Lordes Supper. Printed by Edward Raban, Printer to the Vniversitie of Sainct-Andrewes, 1620. 8vo. *Lent by D. Laing, Esq.*

317. BARON, Robert. Philosophia Theologiæ Ancillans. Andreapoli (St. Andrews), 1621. 12mo. *Lent by D. Laing, Esq.*

318. Joannis Ludovici Vivis Ad Sapientiam Introductio. Aberdoniæ: Excudebat Eduardus Rabanus, 1623. 12mo.
Lent by D. Laing, Esq.

319. Canons and Constitutions Ecclesiasticall, Gathered and put in forme, for the Government of the Church of Scotland. Aberdene, Imprinted by Edward Raban, dwelling upon the Market-Place, at the Armes of the Citie, 1636. *Lent by D. Laing, Esq.*

Dr. Juxon, Bishop of London, in a letter to Maxwell, Bishop of Ross, says: "I receaved yor Book of Canons, which perchance at first will make more noise then all the Canons in Edinburgh Castle, but when men's eares have beene used awhile to the sound of them, they will not startle so much at it, as now at first." (Baillie's "Letters and Journals," Vol. I. p. 438.)

320. Common Psalm Tunes. Aberdeen, 1666. Obl. 4to. Unique.
Lent by D. Laing, Esq.

This work probably never had a title-page.

321. The Aberdeen Cantus. "Songs and Fancies, to three, four, or fiue Parts, both apt for voices and viols. With a brief Introduction to musick, as is taught by Thomas Davidson, in the Musick-School of Aberdene." Second edition. Aberdene, printed by John Forbes. 1666. Obl. 4to. *Lent by D. Laing, Esq.*

The first edition was printed at Aberdeen by Forbes in 1662. A full account of the editions is given in the Introduction to Johnson's "Scots Musical Museum." New edition with notes. Edinburgh, 1853. Vol. I. pp. xxxiv-xl.

322. The same. The third edition. Aberdeen: printed by John Forbes, 1682. Obl. 4to. *Lent by D. Laing, Esq.*

323. Taylor, J. Verbum sempiternum. Aberdene: John Forbes, 1670. 64mo.
Taylor, J. Salvator Mundi. Aberdene: John Forbes, 1670. 64mo. *Lent by A. Gardyner, Esq.*

These epitomes in verse of the Old and New Testaments are bound together and known as the Thumb Bible.

324. The Protestation of the Generall Assemblie of the Church of Scotland, &c. November, 1638. Printed at Glasgow by George Anderson, in the yeare of grace 1638. 4to.
Lent by D. Laing, Esq.

This tract appears to have been the earliest specimen of printing in Glasgow.

325. Row, John. Hebrææ Linguæ Institutiones compendiosissimæ, & facillimæ. Glasguæ, Excudebat Georgius Andersonus, Anno partus Salutiferi, 1644. Χιλιας Hebraica: seu Vocabularium. Glasguæ, Excudebat Georgius Andersonus, Anno Christogonias, 1644. 12mo. *Lent by D. Laing, Esq.*

Two of the earliest works printed in Scotland containing Hebrew characters. Bound in one volume.

326. Dickson, David, D.D. Explicatio Analytica omnium Apostolicarum Epistolarum. Glasguæ, exc. Geo. Andersonus. 1645. 4to. *Lent by D. Laing, Esq.*

327. Horatius. Glasguæ, 1744. 12mo. *Lent by D. Laing, Esq.*

This is called the Immaculate Edition.

328. ΕΠΙΚΤΗΤΟΥ ΕΓΧΕΙΡΙΔΙΟΝ. (Epicteti Enchiridion, Græce.) Glasguæ: R. Foulis, 1748. 12mo. *Lent by D. Laing, Esq.*

Printed on vellum.

329. Homeri Ilias, &c., Graece. R. and A. Foulis. Glasguae, 1756-58. Folio. Large paper. *Lent from the Signet Library, Edinburgh.*

330. Ramsay's Gentle Shepherd. Glasgow: Foulis, 1788. 4to. *Lent by D. Laing, Esq.*

One of the earliest illustrated books published in Scotland. Plates by David Allan.

331. Burns, Robert. Poems, chiefly in the Scottish dialect. First edition. Kilmarnock, 1786. 8vo. *Lent by D. Laing, Esq.*

332. Thomson's Seasons. Perth, 1793. 4to. *Lent from the Signet Library, Edinburgh.*

With engravings. The first edition printed in Scotland.

BOOKS WITH FICTITIOUS IMPRINTS, BUT APPARENTLY NOT PRINTED IN SCOTLAND.

333. De furoribus Gallicis, &c. vera & simplex Narratio, ab Ernesto Varamundo Frisio Auctore. Edinburgi, anno salutis humanæ, 1573. 4to. *Lent by D. Laing, Esq.*

334. The same, translated under the title:—"A true and plaine report of the furious outrages of Fraunce, &c. By Ernest Varamund, at Striveling 1573." 12mo. *Lent from the Signet Library, Edinburgh.*

335. Le Reveille-matin des François & de leur Voissins. Compose par Eusebe Philadelphe Cosmopolite, en forme de dialogues. A Edimbourg de l'imprimerie de Jaques James, avec permission. 1574. 8vo. *Lent by D. Laing, Esq.*

336. Vindiciæ contra Tyrannos: Stephano Junio Bruto Celta [*i.e.*, Hubert Languet] auctore. Edinburgi, 1579. 8vo. *Lent by D. Laing, Esq.*

Class B.

THE DEVELOPMENT OF THE ART OF PRINTING IN FOREIGN COUNTRIES.

THE principle of the Art of Printing was not altogether unknown to the ancients. The Babylonian bricks brought to this country are stamped with various characters, and there is evidence to prove that the ancient Romans made use of stamps, with which they marked their articles of luxury and use, and branded their cattle. Landseer observes in his "Lectures on the Art of Engraving," "Had the modern art of making paper been known to the ancients, we had probably never heard of Fust and Finiguerra, for with the same kinds of stamps which the Romans used for their pottery and packages, books might have been printed."

We must, however, turn our eyes further eastward in order to discover the first indications of the earliest form of printing, namely, of transferring impressions from wooden blocks to paper.

The Chinese, it is believed, were the first nation who practised this art, many years before the commencement of the Christian era, the complicated nature of their written language rendering any other mode of printing impracticable.

It is not unreasonable to suppose that the Venetians, from their early intercourse with that nation, acquired a knowledge of the art from them, which they introduced into Europe, and that in the course of time the artists of Germany, Holland, and other parts found out their secret, and practised it themselves.

A Decree of the Venetian Government of 1441, prohibiting the importation "of any work that is printed or painted on cloth or on paper, that is to say, altar-pieces, or images, and playing-cards," the art and mystery of making which had fallen into decay, in consequence of the quantity made out of Venice, shows that not only in that city, but in other parts of Europe, the art of printing was known many years before impressions were produced by means of moveable metal type.

It would appear, from the mention of the word, "Kartenmacher," in the records of the city of Augsburg of 1418, and of Nuremberg of 1433 and 1438, that the Germans more especially practised the art, and according to an ancient Chronicle found by Heinecken at Ulm, playing-cards used to be sent to Italy, in return for spices and other merchandise.

It is generally acknowledged that playing-cards were printed in the fourteenth century, and the celebrated "St. Christopher" in the Althorp Library proves that "images" of the Saints from wooden blocks appeared at least as early as 1423.

The first Block Prints, consisting of illustrations with a few words of text, were not produced by means of a press. The impression was taken off by rubbing the back of the paper which had been laid upon the surface of the block. Possibly the wood may not have been considered hard enough to bear great pressure.

The next step towards the development of the art consisted in illustrating the prints with such an amount of text as to render them instructive. Two leaves, each bearing an impression only on one side, were pasted together so as to form two pages, and the whole were collected in a book of portable form.

These Block Books were for the most part of a sacred character, and in an age when manuscripts were rare and great ignorance prevailed, they must in no small degree have helped to advance the cause of Religion and Education.

Perhaps the "Biblia Pauperum," although not one of the earliest, was one of the most popular as it is one of the most interesting of these xylographic productions. It contains a short abstract of the Bible, illustrated in a remarkable manner by designs of the chief stories of the Old and New Testament.

The "Ars Memorandi," a memoria technica of the Four Gospels, although rude in execution, gives an idea of the character of some of the religious instruction afforded in the fifteenth century.

In the "Kunst Ciromantia," we have an early example of the use of the press, the leaves having woodcuts and text printed on each side.

The great expense attending the process of printing from blocks led to a further development of the art. Experiments may have been made with wooden moveable type, but of this there is no distinct evidence, and the want of some more durable substance which would produce a more defined impression than wood, was likely to be felt.

We now arrive at that period in the history of the Art of Printing in which the central figure is Johann Gutenberg, that great genius to whose mind it is not unlikely that the Invention of Printing with moveable metal types may have suggested itself, without the intervention of Playing Cards, Images of the Saints, or Block Books.

About the year 1436 there was residing in the city of Strasburg one Johann Gensfleisch, surnamed Zum Gutenberg, a native of Mentz, who was engaged in certain mysterious arts, the secrets of which he communicated to two associates. The records of a law-suit which arose on the death of one of his partners, show that the mystery which they had in hand was the art of taking impressions by means of moveable type. As far as we know at present their efforts had, possibly for want of funds, been unattended with success. And we next hear of Gutenberg, about 1450, in his native town, entering into partnership with Johann Fust, who agreed to advance him the money necessary for carrying on his typographical experiments. According to Bernard, in his admirable work on the "History of the Invention of Printing," Gutenberg had already, whilst at Strasburg, conceived the idea of casting the type of his letters in iron moulds, which were provided with inner matrices of lead, in which the letters had been struck with a wooden punch. He was now enabled still further to perfect this invention by cutting each letter on a piece of steel which formed a punch. This he struck into a matrix of copper, which formed the bottom of the mould in which the type was cast. By this process he was enabled to ensure a greater uniformity and sharpness of letter, and to produce a type resembling the manuscripts which the press in its infancy, it is supposed, was intended to reproduce. This supposition is strengthened by the fact that in the earliest impressions there is no colophon to indicate that they were produced by means of the printing press, whereas in the first dated printed book, the Mentz Psalter of 1457, it is expressly stated in the subscription that it was not the work of a scribe.

The Letter of Indulgence of Nicolas V. of 1454 was, no doubt, one of the first productions of the Gutenberg-Fust Press—at all events it is the earliest known specimen of the impression of moveable metal type with a date subjoined. But the first important work executed by them was the "Mentz Bible without date,"—more commonly known as the "Mazarin Bible," from the name of the Cardinal in whose library a copy of it was first discovered, and which must have appeared about 1455. Of this book a copy is to be seen in the National Library at Paris, containing a memorandum of one Cremer, to the effect that it had been illuminated and bound by him in 1456.

The costliness of this undertaking led to a law-suit, by which Gutenberg was condemned to give up all his printing materials to Fust, being unable to repay the money he had advanced him. By the help of Conrad Humery, syndic of Mentz, however, Gutenberg started another press in

1456, which he continued to work until his appointment to the household of Adolphus, Duke of Nassau, in 1465. There is strong evidence to prove that the "Catholicon" of 1460 was one of his productions. The death of this illustrious man occurred in 1468, and whatever doubts may have been entertained at one time as to his having been the Inventor of the Art of Printing with moveable metal type, it must be stated that the rival claims set up for Coster of Haarlem are now generally abandoned by the best instructed of his fellow-countrymen.

To return to Mentz. Fust, on the dissolution of partnership between himself and Gutenberg, associated with himself one of his workmen, Peter Schoeffer, to whom the honour belongs of having been the first to introduce into typography Capital Illuminated Letters, which for beauty of execution and gracefulness of design are unrivalled even at the present day. In 1457 they produced the "Mentz Psalter," the most ancient printed book known with a date, and one of the grandest specimens of the typographic art. In 1462 they gave to the world the first Bible printed with a date, and in a type entirely different from that of the year 1455. According to Fabricius, copies of this celebrated impression, some of which are without subscription, were sold at Paris for sixty crowns, and from the number disposed of, they were supposed to have been printed by magic.

Notwithstanding the precautions which had hitherto been taken to preserve the secret of the new invention, Albert Pfister, formerly employed in Gutenberg's office, had succeeded in establishing a press at Bamberg, and in printing a Bible there not later than the year 1460; and the discovery at Freiburg, in Breisgau, of a copy of the "Biblia Latina" by Mentelin, in two volumes, with the respective dates of 1460 and 1461 affixed by the illuminator, conclusively proves that in the city of Strasburg the printing press was at work at a period almost as early.

Had it not, however, been for the capture of Mentz by Adolphus of Nassau in the following year, an event which dispersed so many of Gutenberg's and Fust's workmen, the development of the art of typography throughout the world might have been deferred for an indefinite period. At Cologne, Ulric Zel commenced printing in 1466, and Augsburg acquired a knowledge of the art from Gunther Zainer. At Nuremberg, where Koberger acquired the name of "Librariorum Princeps," Sensenschmidt, one of its citizens, was the first to print in 1470.

In Italy Arnold Pannartz and Conrad Sweynheym found a refuge at Subiaco, where they printed three, if not four works. In 1467, they were induced by the Massimi family to establish a press in their house at Rome. Up to the year 1474, when Sweynheym, wishing to devote himself to copper engraving, retired from partnership, it is said they produced 12,000 volumes, a supply which exceeded the demand, as appears from a petition addressed to Pope Sixtus IV. by the Bishop of Aleria, one of their warmest patrons.

In 1469, Philip de Lavagna had introduced printing at Milan, which rendered itself remarkable in the annals of typography as having produced the first book printed in the Greek language, the "Lascaris Grammar" of 1476, and also the earliest impression extant of any part of sacred writ in the Greek tongue; the Psalter, namely, of 1481.

In the same year at Venice, John of Spire divulged the secrets of the typographical art, which the Aldi subsequently developed to a degree of perfection not to be surpassed at the present day. In this city, Jenson, formerly Master of the Mint at Tours, made himself celebrated by the beauty of his type and the number of his productions. To Aldus Pius Manucius, the head of that great family of printers which were in Italy what the Stephenses were in later years in France, the honour is due of having made the first attempt at the production of cheaper and more portable books, by the introduction of the Aldine or Italic type. He has left behind him the reputation of having been a learned scholar, as well as one of the greatest printers on record, and the formation of an "Aldine Academy" over which he presided, and to which Erasmus and most of the learned men of the day belonged, testifies to the high estimation in which he was held by his contemporaries.

Whilst printing was thus proceeding with such rapidity at Rome, Milan, and Venice, a corresponding activity was manifesting itself in other towns of Italy. The Florentine Press, afterwards celebrated for the productions of the Giuntas, was being inaugurated by the goldsmith Cennino, in the year 1471, and at the same time, Sixtus Riessinger, a priest from Strasburg, was printing the first book published at Naples, where his fellow-countryman, Matthias Moravus, was soon to attain the highest reputation for the beauty of his works.

But, in considering the rapid progress of the typographical art within fifty years of its invention, we are reminded of the fact that, if the taking of Mentz led to its being gradually disseminated throughout Europe, an event of far greater importance largely contributed towards its further development. The capture of Constantinople by the Turks in 1453 forced many illustrious Greeks to find a refuge in Italy, bearing with them literary treasures which, in the course of a few years, were to be revealed to the civilized world through the medium of the printing press.

The honour of introducing typography into France belongs to the Theological College of the Sorbonne at Paris, two of its members having induced Gering, Crantz, and Friburger, three working printers from Germany, to set up a press within its walls in 1470. Three years later Barth. Buyer, a man of good family at Lyons, commenced printing in his native city. Simultaneously Switzerland produced its first printed book at Münster in Aargau, and in 1474, one of Gutenberg's associates, Bertholdus Rot, established a press at Basle, where Johannes Froben, Erasmus' friend, in 1516 published the first Greek Testament.

In Holland, typography was first practised at Utrecht, 1471-73, by Nic. Ketelaer and Gherardus de Leempt, and Johannes de Westfalia, the earliest printer in Belgium, produced his first work in 1473 at Alost, where Thierri Martens, distinguished by the name of the "Aldus" of the Low Countries, set up as a master printer in 1487. About 1476 Colard Mansion, a caligraphist, was making his first essays at Bruges, his native city, in the typographical art, the knowledge of which he afterwards imparted to William Caxton. At Delft, in 1477, Jacobs and Yements published the first Dutch Old Testament, and in 1523 printing commenced at Amsterdam, which will be ever held in repute on account of the productions of the Elzevir Press towards the end of the 17th century.

If we turn to the extreme points of Europe we find that printing was carried on in Spain, at Seville in 1476, and still further encouraged at Alcala by Cardinal Ximenes, the publisher of the first Polyglot Bible of 1514-17; at Constantinople efforts were made by the Jews as early as 1490 to develop the art; and typography was introduced into Iceland in 1530 through the energy of John Areson, Bishop of the See of Hoolum.

In the New World, Mexico can claim the honour of having been the first city to produce a printed book before 1550, and in the United States the name of Benjamin Franklin is connected with some of the earliest attempts at typography in that country, where the first press was established in 1638, at Cambridge in Massachusetts.

Within such a necessarily limited space it is not possible to do more than give a rapid sketch of the early history of printing. It is hoped that some general idea of its progress abroad may be obtained by an examination of the collection before us, containing as it does some of the finest productions of the foreign press; many of them indeed are justly entitled to a place amongst the specimens remarkable for rarity or beauty of execution, but they are exhibited under this particular Class in order that the Development of the Art of Printing in Foreign Countries might be illustrated as completely as possible.

Section I.

IMPRESSIONS FROM WOODEN BLOCKS.

345.

ST. CHRISTOPHER. A woodcut coloured with the hand, bearing the date of 1423. *Lent by Earl Spencer.*

This woodcut, the most ancient specimen extant with a date of the use of printing ink, is pasted inside the cover of "Laus Virginis," a manuscript discovered in the Chartreuse of Buxheim, near Memmingen, by Baron Heinecken, who says, "At least we know with certainty by this piece of engraving, that both images and letters were printed in 1423."

346. The Annunciation of the Virgin. A woodcut, coloured with the hand. *Lent by Earl Spencer.*

This woodcut was pasted inside the cover of "Laus Virginis."

347. Impression from a Block, representing St. Bridget. *Lent by Earl Spencer.*

Coloured with some glutinous substance, and transferred from the block to paper by means of a rubber and not the press.

348. Impression from a Block—representing probably a Patron Saint. *Lent by Earl Spencer.*

Produced in the same manner as the impression of St. Bridget.

Section II.

BLOCK BOOKS.

349.

ARS Moriendi. 4to. Twelve leaves stuck together, so as to form twenty-four pages, with a single leaf at the commencement and end. *Lent by Earl Spencer.*

First edition, according to Heinecken. With coloured woodcuts, transferred, together with the text, from the block, by means of the rubber. The cuts are coloured by hand. This, according to Sotheby, is supposed to be the earliest xylographic production in the form of a book.

350. Biblia Pauperum Latine. Folio. Forty leaves. With woodcuts. *Lent by Earl Spencer.*

Heinecken describes four editions with forty leaves, and a fifth with fifty.

351. Biblia Pauperum. Folio. *Lent by Dr. Gott.*

Deficient in three pages. Second edition, according to Heinecken.

352. Biblia Pauperum. Folio. *Lent by the Earl of Leicester.*

Remarkably large and perfect copy of this particular edition, containing forty leaves, which, according to Heinecken, is the fourth.

353. Historia seu Providentia Virginis Mariæ ex Cantico Canticorum. Folio. Nine pages, printed on both sides. *Lent by Earl Spencer.*

354. Sancti Johannis Apocalypsis. Folio. With woodcuts, coloured by hand. *Lent by Earl Spencer.*

In the German binding of the fifteenth century, with the date 1467 impressed outside. According to Heinecken, there were five different editions of this work.

355. Original Block, from which page 2 of the "Apocalypsis S. Johannis," was produced by means of friction.
Lent by Earl Spencer.

356. Sancti Johannis Apocalypsis. Folio. With woodcuts, coloured by hand. *Lent by Earl Spencer.*

A different edition to the former one. Woodcuts, and text, produced by friction.

357. Enndkrist [Anti Christ] Germ. Folio. With woodcuts, rudely coloured like the "Quindecem Signa," to which it was probably attached. *Lent by Earl Spencer.*

The leaves are separate, and text and illustrations were transferred to the paper by rubbing.

358. Quindecem Signa extremi Judicii præcedentia. Germanic. Folio. Ten leaves with woodcuts, coloured by hand.
Lent by Earl Spencer.

Text and illustrations produced by friction, not by the printing press.

359. Ars Memorandi. Folio. Thirty leaves with text and illustrations on one side. *Lent by Earl Spencer.*

A Memoria Technica, for learning the Four Gospels by heart, by means of woodcuts, coloured with some glutinous substance like oil. The occurrence of the words "grabactum Tuum et ambula" in the seventeenth and eighteenth lines of the first page, instead of "grabatum tuum et vade," indicates, according to Heinecken, that this is the first edition. The illustrations and text have been transferred to the paper by rubbing.

360. Speculum Humanæ Salvationis. Dutch. Folio. Sixty-two leaves, with text, and woodcuts on one side, forming thirty-one pages.
Lent by Earl Spencer.

Probably by the same artist who produced the "Biblia Pauperum," so far as the illustrations are concerned, which were produced by means of the rubber, having been struck off in pale brown ink. The text was executed with metal types and in black ink.

361. Die Kunst Ciromantia. Das nachgeschriben buch von der haund hat zu teütsch gemacht Doctor Hartlieb, 1 44 8 (1448), iorg scapff zu augspurg. Folio. Twenty-four pages printed on both sides. *Lent by Earl Spencer.*

On the first page Doctor Hartlieb is represented giving a copy of his book to Princess Anne of Augspurg, his patroness.

362. Mirabilia Romæ, Germanicè. 4to. *Lent by Earl Spencer.*

An abridged history of Rome, of which several editions appeared. This one, to which Brunet assigns the date 1480, he pronounces to be the rarest. The type of the letters is very rude, and the wood engravings sharply cut.

363. Calendaire. Duodecimo. Printed on vellum. *Lent by Earl Spencer.*

A most remarkable, and perhaps the first xylographic production, executed in France. It contains several calendars and maps of France, Flanders, and Great Britain. The dates 1458 to 1467 are inserted with a pen.

Section III.

IMPRESSIONS FROM MOVEABLE METAL TYPES.

364.

LITTERÆ Indulgentiarum Nicolai V. Pont: Max: 1454. *Lent by Earl Spencer.*

The earliest known specimen of the impression of metal types with a date. Executed at Mentz by Gutenberg. The Indulgence was issued by Nicholas V., in 1451, to all who by sums of money were willing to assist King John II. of Cyprus against the Turks. It was preached by one Paulinus Chappe, who, possibly having heard of the invention of printing at Mentz, made his way there, and was glad to make use of the press as a more expeditious and cheaper means of publishing the letter he was commanded to issue than the pen of a scribe. It will be observed in this copy that the date 1454 has been turned into 1455 by a stroke of the pen. The large type closely resembles that of the Mazarine Bible (No. 366).

365. Litteræ Indulgentiarum Nicolai V. Pont. Max., 1455. *Lent by Earl Spencer.*

A copy of the same, being the second issue of the third edition, according to M. Léon de Laborde. The large type is identical with that of the Bible of 1461 (No. 384), and that used by Pfister at Bamberg.

SECTION IV.

PRINTED BOOKS.

GERMANY.—MENTZ, 1450.

J GENSFLEISCH Von Sulgeloch zum Gudenberg, commonly known as Gutenberg, after having made unsuccessful experiments with one Andr. Dryzehn at Strasburg in printing, associated himself with Johann Fust, of Mentz, with whose assistance he is supposed to have produced the "Biblia Latina," of 42 lines. Being unable to pay back to Fust the money advanced by him towards this undertaking, he was obliged to give up to him the whole printing establishment in 1455, which Fust carried on after taking into partnership one of his workmen, Peter Schoeffer, of Gernsheim, who subsequently became his son-in-law. Gutenberg was enabled to start another press in 1456, by the help of Conrad Humbrecht, syndic of Mentz, and in 1460 produced the "Catholicon." He died in 1468.

366. BIBLIA Latina Vulgata. Supposed to have been printed by Gutenberg, assisted by Fust, at Mentz, 1450-55. Folio. 2 vols. *Lent by Earl Spencer.*

Vol. I. exhibited in Class C, Section I.

The first printed Bible, and the first complete printed book known. Commonly called the "Mazarine" Bible, the first copy of it having been discovered in Cardinal Mazarin's library. According to Brunet only twenty-eight copies exist, of which seven are on vellum.

367. PSALTERIUM. Fust and Schoeffer. Mentz, 1457. Folio. On vellum. *Lent by Earl Spencer.*

The Mentz Psalter, 143 leaves. The first printed Psalter, the first book printed with a date, and the first example of printing in colours. Only six or seven copies known to exist. The copy lent by Her Majesty the Queen is exhibited in Class C, Section I.

368. PSALTERIUM. Fust and Schoeffer. Mentz, 1459. Folio. On vellum. *Lent by Earl Spencer.*

Second edition of the Mentz Psalter, almost as rare as the first. Contains the first printed text of the Athanasian Creed. Second printed book with a date.

369. DURANDUS. Rationale Divinorum Officiorum. Fust and Schoeffer. Mentz, 1459. Folio. Vellum. *Lent by Earl Spencer.*

The third book printed with a date. The first book in Fust and Schoeffer's smallest type.

370. CLEMENTIS Papæ V. Constitutiones. Fust and Schoeffer. Mentz, 1460. Folio. Vellum. *Lent by Earl Spencer.*

First edition. The fourth dated book.

371. CATHOLICON, seu Grammatica et Lexicon Joannis Balbi de Janua. Supposed to have been printed by Gutenberg. Mentz, 1460. Folio. *Lent by Earl Spencer.*

The fifth dated book. Bechtermunze, who redeemed the types of Gutenberg from Conrad Humbrecht, printed a vocabulary in 1467 in the same characters as those of the present work.

372. BIBLIA Latina Vulgata. Fust and Schoeffer. Mentz, 1462. Folio. 2 vols. (vol. 1 exhibited in Class C.). Vellum. *Lent by Earl Spencer.*

The sixth dated book. First edition of the Bible bearing the name of a printer, the place, and year of execution. Some copies have no subscription, which would make it probable that in the first instance this Bible, as has been said by Fabricius, was sold by Fust as a manuscript at Paris.

373. CICERO Officia et Paradoxa. Fust and Schoeffer. Mentz, 1465. Vellum. *Lent by Earl Spencer.*

First edition of the first Latin Classic printed.

374. GRAMMATICA Rhythmica. Fust and Schoeffer. Mentz, 1466. Folio. *Lent by Earl Spencer.*

Of greatest rarity. Printed with the same type as the "Durandus," 1459.

375. JUSTINIANUS. Institutionum Libri V. Peter Schoeffer. Mentz, 1468. Vellum. *Lent by Earl Spencer.*

Printed with the same type as the Bible of 1462. First edition.

376. BREYDENBACH, Johannes de. Peregrinatio. Erard Reüwich. Mentz, 1486. Folio. *Lent by Earl Spencer.*

One of the first books of travels printed, and the first illustrated with folding views. (Exhibited in Class G.)

BAMBERG, 1460.

Albert Pfister, one of Gutenberg's and Schoeffer's workmen probably, left Mentz to form a printing establishment here, before it was taken in 1462, the similarity of his type to that of Gutenberg appearing to corroborate this supposition. After his death in that year Bamberg was without a printer, until Sensenschmidt left Nuremberg to establish a press here in 1481.

377. BIBLIA Latina. Probably printed at Bamberg by Albrecht Pfister about 1460. 2 vols. *Lent by Earl Spencer.*

The types in this Bible are exactly conformable with those used in Pfister's "Biblia Pauperum" and in his "Histories of Joseph, Daniel, Judith, and Esther." M. Van Praet states that a leaf of this Bible was discovered in the substance of the cover of an account-book of the Abbey of St. Michael at Bamberg, commencing on March 21, 1460, and in a copy of it in the National Library at Paris the date 1461 occurs on the last leaf, inserted in red ink by the illuminator.

378. BIBLIA Pauperum Latine. Printed by Pfister. Folio. *Lent by Earl Spencer.*

379. HISTORIES of Joseph, Daniel, Judith, and Esther. German. Pfister. Bamberg, 1462. Folio. Coloured woodcuts.
Lent by Earl Spencer.

Exhibted in Class D, Section I.

STRASBURG, 1460.

Joh. Mentelin was the first printer in this his native city. In 1447 he was registered as a qualified illuminator, and elected a member of the Society of Painters. Gutenberg is supposed to have initiated him in the art of printing.

380. BIBLIA Sacra Latina [Strasburg. Mentelin]. (Exhibited in Class C.) *Lent by Earl Spencer.*

Mr. Bradshaw, the University Librarian at Cambridge, has had the opportunity of examining a copy of this Bible at Freiburg, in Breisgau, of which Vol. I. was rubricated in 1460, and Vol. II. in 1461.

381. BIBLIA Sacra Germanica. Supposed to have been printed by Mentelin. Strasburg. Folio. 2 parts (part I exhibited in Class C.). *Lent by Earl Spencer.*

"Editio princeps" of the sacred text in German.

382. GRATIANUS. Decretum cum apparatu. Eggesteyn. Strasburg, 1471. Folio. *Lent by Earl Spencer.*

First dated book printed at Strasburg.

383. VALERIUS Maximus. Comment. de Burgo. Mentelin. Strasburg 1472. *Lent by H. White, Esq.*

384. TERENTII Comediæ. Strasburg, 1496. Grüningen. Folio.
Lent by H. White, Esq.

With woodcuts.

385. JACOBI Magni Sophologium. Mentelin. *Lent by Sir Charles Reed.*

First edition. Reprinted by Caxton in English under the title of the "Book of Good Manners."

386. THE Golden Bull. Strasburg: Joh. Prussz, 1485. Folio.
Lent by J. E. Nightingale, Esq.

Imperial Constitution made by the Emperor Charles IV. The Magna Charta of the German Empire. With woodcuts.

386*. HORTULUS anime Argētine. Joh. Knoblouch, 1507. 8vo.
Lent by Earl Beauchamp.

COLOGNE, 1465.

Ulric Zel, of Hanau, one of the *employés* in Fust and Schœffer's printing-office at Mentz, was the first to convey the secret of the art of printing here from that city on its capture by Adolphus, Duke of Nassau, in 1462.

387. CHRYSOSTOMUS super Psalmo L. Ulric Zel. Cologne, 1466. 4to. *Lent by Earl Spencer.*

First book printed by Zel with a date. A tract of excessive rarity.

388. SERMO in Festo Presentationis. 1470. 4to. *Lent by Earl Spencer.*

The first book known to have been printed by Therhœnen, of Cologne, and the earliest known to have the leaves numbered.

389. FASCICULUS Temporum. Cologne, 1474. Therhœnen. *Lent by H. White, Esq.*

390. ALBERTUS Magnus, De secretis mulierum. No imprint. (Nic. Gotz de Stetzstat, about 1477.) 4to. *Lent by Earl Spencer.*

391. GOTSCHALCHUS Hiller. Preceptorium Novum. Guldenschaff. Cologne, (14)81. *Lent by the President and Governors of Sion College, London.*

392. ARISTOTELIS, Textus trium librorum de Anima Köelhoff Coloniensis. 1491. Folio. *Lent by the President and Governors of Sion College.*

393. CRONICA v. der Hilliger Stat vā Coellē. Germ. Köelhoff. Cologne, 1499. Folio. *Lent by Earl Spencer.*

Contains an important passage relating to the invention of printing with metal types.

AUGSBURG, 1468.

Gunther Zainer, of Reutlingen, first set up a press here. He may have learnt the art of printing from its first inventors. He first introduced Roman type into Germany.

394. BONAVENTURA. Meditationes Vitæ Christi. Gunther Zainer. Augsburg, 1468. Folio. *Lent by Earl Spencer.*

First book printed at Augsburg.

395. SPECULUM Vitæ Humanæ. Gunther Zainer. 1471. *Lent by H. White, Esq.*

396. LEGENDA Sanctorum. Apparently by Gunther Zainer. *Lent by J. E. Hodgkin, Esq.*

Very quaint pictures. First illustration of the Guillotine.

NUREMBERG, 1470.

Joh. Sensenschmidt, a citizen of Nuremberg, was the first printer. He moved his press in 1481 to Bamberg. Koberger, who printed here 1471 to 1513, was distinguished by the name of "Librariorum Princeps." He is said to have had 24 presses and 100 men constantly at work, besides furnishing work for presses at Basle, Lyons, and other places. He printed 13 editions of the Bible.

397. F. de Retza. Comestorium Vitiorum. Nuremberg, 1470. Folio. *Lent by Earl Spencer.*

First book printed at Nuremberg with a date.

398. Thomas Aquinas de Veritate Catholice Fidei. Nurembergæ. Sensenschmidt, 1474. *Lent by Robert White, Esq.*

399. Biblia Sacra Latina. Nuremburgæ. Frisner et Johannes Sensenschmid, 1475. Folio. 2 vols. (vol. 1 exhibited in Class C.). *Lent by Earl Spencer.*

400. Marcho Polo. Von Venedig der Grost Landtfarer. Germanice. Creussner. Nuremberg, 1477. Folio. *Lent by Earl Spencer.*

First edition. A translation from an Italian MS.

401. Glossa Psalterii David Magistri Petri Lombardi. Nurembergæ: Andr. Frisner, 1478. Folio. *Lent by the President and Governors of Sion College.*

402. Boethius de Consolatione Philosophie. A. Coburger, Nuremberg, 1476. Folio. *Lent by H. S. Harland, Esq.*

403. Speculum Aureum fratris Henrici Herp. Ant. Koburger. Nurembergæ, 1481.

404. Chronicarum Liber. Koberger. Nuremberg, 1493. Folio. *Lent by H. White, Esq.*

Compiled by Hartman Schedel, a physician of Nuremberg, and containing woodcuts executed by Wohlgemuth (Albrecht Dürer's master) and Pleydenwurff. (Exhibited in Class G.)

405. Summa angelica de casibus conscientie per Angelum de Clavasio. Nurembergæ: Anth. Koberger, 1498. Folio. *Lent by the President and Governors of Sion College.*

406. Hortulus anime. Argētine: Johann Knoblouch, 1507. 8vo. *Lent by Earl Beauchamp.*

Illustrated with woodcuts.

407. Speculum de Passione domini nostri Jesu Christi. Nuremberg: Peypus, 1519. *Lent by H. White, Esq.*

408. Biblia Germanica Martini Lutheri. Peypus. Nuremberg, 1524. 3 vols. (vols. 1 and 2 exhibited in Class C.). Folio. Vellum. *Lent by Earl Spencer.*

The Prophets which are wanting in this edition did not appear till 1532.

409. DIRECTORIUM humane vite alias parabole antiquorū sapientū. Woodcuts. Folio. *Lent by the Rev. J. F. Russell.*

410. STELLA Clericorum (1490). 4to. *Lent by Sir Charles Reed.*

SPIRA, 1471.

The first work printed here bears no printer's name. Peter Drach, 1477-1504, is the first printer mentioned.

411. ALBERTI Magni Compendium. Spiræ, 1473. *Lent by H. White, Esq.*

412. Peregrinatio in Montem Syon. Spiræ: Petrus Drach, 1490. Folio. *Lent from the Signet Library.*

ULM, 1472.

J. Zainer, related to Gunther Zainer, first printed here.

413. ALBERTI de Padua, Sermones de Domenicis. Ulme: Johannes Zainer, 1480. Folio. *Lent by the President and Governors of Sion College.*

414. AUREA Biblia. Liber manualis in Biblie historias. Ulm: J. Zainer de Reutlingen. 2nd edition. *Lent by H. White, Esq.*

415. BUCH der Weiszhait. [The Fables of Bidpai in German, from the Latin version of Joannes de Capua.] Leonard Holl. Ulm, 1483: 8 Mai. Folio. *Lent by Earl Spencer.*

ESSLINGEN, 1472.

The first dated book in the type of Conrad Fyner, who is supposed to have been the only printer in this town during the sixteenth century, is dated 1472.

416. PETRI Lombardi Glossa ordinaria in Epistolas Pauli. Esslingæ, Conrad Fyner. Folio. *Lent by the President and Governors of Sion College.*

LUBECK, 1475.

Lucas Brandis, after printing in Saxony, first established a press here.

417. BIBLIA Lingua Saxonica inferiori. Lubec, 1491. Folio. 2 vols. (vol. 1 exhibited in Class C.). *Lent by Earl Spencer.*

An edition in great estimation on account of its rarity, according to Vogt. With large woodcuts.

418. DAT Bok der Medelydinghe Marien. Lubec, 1498. Arnd. 12mo.
J. E. Hodgkin, Esq.

With curious woodcuts. Excessively rare.

TÜBINGEN, 1498.

Johannes Ottmar was the first to print in this town of Wirtemburg.

419. TERENTII Comœdiæ. Tubingæ in ædibus Thomæ Anselmi Badensis, 1516. *Lent by Sir Charles Reed.*

ITALY.

SUBIACO, 1462.

On the capture of Mentz by Adolphus of Nassau, Conrad Sweynheym and Arnold Pannartz, two of Gutenberg's and Schoeffer's workmen, took refuge in Italy, and set up a printing-press in the Monastery of Subiaco. They first produced a small schoolbook, which they named "Donatus," of which no authentic copy has been found, and the three following works :—

420. CICERO de Oratore. Libri III. Subiaco. 4to.
Lent by Earl Spencer.

First known book printed in Italy. A copy of this work at Lugano contains some manuscript notes, with the date September, 1465. The "Lactantius" was printed October, 1465.

421. LACTANTIUS adversus gentes de irâ Dei. Subiaco, 1465. Folio.
Lent by Earl Spencer.

The first work printed in Italy with a date.

422. AUGUSTINUS de Civitate Dei. Subiaco: Sweynheym and Pannartz, 1467. *Lent by Earl Spencer.*

ROME, 1467.

Sweynheym and Pannartz set up a printing-press in the house of Peter and Francis de Maximis, who had induced them to leave Subiaco and come to Rome. In 1474 the partnership broke up, as Sweynheym wished to devote himself to the art of copper-engraving. They were the first to make use of Roman characters, and their works are rare, as they only struck off 275 or 300 copies of each edition. Almost all their publications were revised by J. Andreas, Bishop of Aleria.

423. CICERO ad familiares. Sweynheym and Pannartz. Rome, 1467.
Lent by Earl Spencer.

First impression of the first book printed at Rome, and the first edition in which these two printers' names appear. First book printed in Roman characters.

424. VIRGILIUS. Sweynheym and Pannartz. Rome, about 1469. Folio. *Lent by Earl Spencer.*

First edition. Very rare.

425. PLINIUS Senior. Sweynheym and Pannartz. Rome, 1470. Folio. Vellum. *Lent by Earl Spencer.*

426. AUGUSTINUS de Civitate Dei. Romæ, 1470. *Lent by H. White, Esq.*

427. BIBLIA Latina Vulgata. Sweynheym and Pannartz. Rome, 1471. Folio. 2 vols. (vol. 1 exhibited in Class C.). *Lent by Earl Spencer.*

The second Bible printed with a date, the Mentz Bible, 1462, having been the first, and the first printed at Rome. Only 275 copies were struck off.

428. TURRECREMATA (Torquemada). I. de. Meditationes. Ulric Han. Rome, 1467. Folio. *Lent by Earl Spencer.*

Ulric Han, the first printer at Vienna, settled in Rome on the invitation of the Pope's Nuncio, Torquemada.

429. CHRONICON Pontificum Imperatorumque. J. de Lignamine. Rome, 1474. Folio. *Lent by Earl Spencer.*

First edition. Contains the earliest printed memorandum respecting the ancient printers.

430. PINDAR. Olympia, Nemea, Pythia, Isthmia. Romæ: Zacharias Calergi, 1515. 4to. *Lent by T. Jenner, Esq.*

The first book printed in Greek at Rome.

430*. Bull of Pope Sixtus IV., Rome.

MILAN, 1469.

Philip de Lavagna, as appears by the colophon to his "Treatise on Medicine," by Avicinus, 1473, was the first printer here.

431. LASCARIS, Grammatica Græca. Dionysius Paravisinus. Milan, 1476. 4to. *Lent by Earl Spencer.*

First edition of the first book printed in Greek. This was composed for the daughter of Francis Sforza, Duke of Milan, into whose house Lascaris had been received on taking refuge in Italy, with many of his countrymen, after the taking of Constantinople.

432. ÆSOPUS. Vita et Fabulæ. Gr. et Lat. 4to. Printed at Milan about 1480. Bonus Accursius. *Lent by Earl Spencer.*

First edition of the first Greek Classic printed.

433. OFFICIA Ambrosii. Mediolani: Christopher. Valdarfer, 1474. 4to. *Lent by Earl Spencer.*

First book produced at Milan by Valdarfer, who had already printed at Venice.

VENICE, 1469.

Johannes Spira first introduced printing into Venice, which was the capital of the printing-press, between 1465 and 1500, and, according to Panzer, issued 2980 works, executed by no fewer than 198 printers.

434. CICERO ad familiares. Venice: Joh. Spira, 1469. Folio. Vellum. *Lent by Earl Spencer.*

First book printed at Venice, and the first in which Joh. Spira's name appears. According to Van Praat, six copies only on vellum are known. Joh. Spira died in 1470, and was succeeded by his brother Vindelin.

435. PETRARCA. Sonetti e Trionfi. Vindelin di Spira. Venice, 1470. *Lent by Earl Spencer.*

First edition of Petrarch.

436. JOANNIS Bocaccii de Certaldo, de montibus, &c. Venetiis, 1473. *Lent by H. White, Esq.*

Probably by Vindelin di Spira.

437. BIBLIA Italica. Malherbi. Kal. Aug. Vind. de Spira. Folio. 2 vols. (vol. 1 exhibited in Class C.). *Lent by Earl Spencer.*

Oldest Italian version known. In Roman type.

438. EUSEBII libri de præparatione evangelica. Jenson. Venice, 1470. *Lent by H. White, Esq.*

First edition.

439. ARETINO, Leonardo. De Bello Italico adversus Gothos. N. Jenson, 1471. Folio. *Lent by W. Blades, Esq.*

440. OFFICIUM beate virginis. Venetiis: N. Jenson, 1475. 18mo. *Lent by Earl Spencer.*

441. CICERO de Oratore. Christopher Valdarfer. Venice, 1470. Folio. *Lent by Earl Spencer.*

Earliest production of Valdarfer's press.

442. BOCCACIO. Il Decamerone. Venice: Valdarfer, 1471. Folio. (Exhibited in Class D, Section 1.) *Lent by Earl Spencer.*

443. BONIFACIUS VIII. Liber sextus Decretalium. Jenson. Venice, 1476. Folio. Vellum. *Lent by Earl Spencer.*

444. DIALOGO di S. Gregorio. Venice, 1475. *Lent by H. White, Esq.*

445. SERAPIONIS Opus de simplicibus. Venetiis: Rainaldus de Novimagio, 1479. Folio. *Lent by the President and Governors of Sion College.*

446. ÆGIDIUS Romanus de Sententiis. Venice, 1482. Folio.
Lent by H. White, Esq.

447. MISSALE secundum consuetudinem Fratrum Prædicatorum. Venetiis: Andreas de Torresanis de Asula, 1496. Folio. Vellum. *Lent by Earl Spencer.*

This copy has illuminations and ornamental initials. Andreas Asulanus, the successor of Nicolas Jenson, commenced printing at Venice in 1480. He was father-in-law of Aldus, and after 1506 assisted him in carrying on the Aldine Press.

448. MUSÆUS. Gr. et Lat. Aldus. Venice. 4to. About 1494.
Lent by Earl Spencer.

Supposed to be the first book printed by Aldus Pius Manutius, the head of the celebrated Aldine family of Venetian printers. A Roman by birth, he first made himself known at Venice in 1488 by giving public lectures in Greek and Latin. He was on most intimate terms with all the scholars of his day, and formed what was known as the "Aldine Academy," which counted among its members P. Bembo, Erasmus and Demetrius, Chalcondylas, who assisted him in superintending the production of his works. Twenty-eight first editions of Greek classics, besides editions of almost every Greek and Latin author of celebrity, appeared from his press, and he was on the point of publishing a Bible in Hebrew, Greek, and Latin, which would have been the first Polyglot, when he died in 1515.

449. GALEOMYOMACHIA. Tragœdia græca cum præfatione Aristobuli Apostolii hierodiaconi. *Lent by Earl Spencer.*

One of the earliest productions of Aldus.

450. BEMBUS, Petrus. De Ætna ad Angelum Chabrielem liber. Venice. Aldus, MVD. *Lent by Earl Spencer.*

First Latin book printed by Aldus.

451. HORAE beatiss. virginis. Greek. Venice: Aldus, 1497. 16mo.
Lent by Earl Spencer.

This book is of the greatest rarity.

452. FIRMICIUS, Julius. Astronomicorum libri octo. "Venetiis cura & diligentia Aldi Ro." 1499. Folio. *Lent by Earl Stanhope.*

453. EPISTOLÆ Variorum Auctorum Gr. Venice. Aldus, 1499.
Lent by H. White, Esq.

454. POLIPHILO. Hypnerotomachia. Venice: Aldus, 1499. Folio. (Exhibited in Class G.) *Lent by Earl Spencer.*

455. VIRGILIUS. Venetiis. Aldus. "Mense Aprilis," 1501. 8vo. Vellum. *Lent by Earl Spencer.*

First book printed in Italic type, and the earliest attempt to produce cheap books by compressing the matter into a small space. It is said that the type was invented in imitation of Petrarch's handwriting. Renouard mentions only six copies on vellum.

456. PETRARCH. Venegia. Aldus, 1501, "del mese de Luglio." Vellum. 8vo. *Lent by Earl Spencer.*

The first Italian book printed in italic type, with MS. notes by Cardinal Bembo, who edited this work from an autograph manuscript of Petrarch's.

457. DANTE. Aldus, 1502. Venetiis. Mense Aug. 8vo. *Lent by Earl Spencer.*

A complete copy, 244 leaves. Renouard quotes this edition as the first in which Aldus employed the device of the anchor and dolphin.

458. OVIDIUS. Opera. Venetiis. In ædibus Aldi, 1502-03. 3 vols. 8vo. Vellum. *Lent by Earl Spencer.*

459. ANTHOLOGIA Græca. Venetiis. Aldus, 1503. 8vo. First edition. *Lent by Earl Spencer.*

461. PINDARUS. Callimachus. Dionysius. Lycophron. Gr. Venice. Aldus, 1513. 8vo. Vellum. First edition. *Lent by Earl Spencer.*

Interesting preface in which Aldus gives an account of his labours, and states that he had been printing for 20 years.

463. SIMPLICII Hypomnemata in Aristotelis categorias. Gr. Venice. Calliergus, 1499. First edition. *Lent by H. White, Esq.*

464. MISSALE Vallisumbrose. Vellum. Venice: Lucantonio di Giunta, 1503. Folio. *Lent by Earl Spencer.*

Philip Giunta and other members of that family printed at Florence.

465. GRADUALE Romanum. Correctum per fratrem Franciscum de. Brugis ordinis minorum de observantia. Venice: Lucantonio di Giunta, 1515. Folio. *Lent by A. Cohn, Esq.*

This handsome service-book has the initial letters and music-staves printed in red, with the text and notes subsequently printed in black ink.

FOLIGNO, 1470.

Emilius de Orfinis, having induced J. Numeister and other German printers to come to Foligno, established a press in his own house.

466. DANTE. La Divina Commedia. Numeister. (Foligno), 1472. Folio. *Lent by Earl Spencer.*

Supposed to be the first edition of Dante, claiming precedence of the Jesi and Mantua editions of the poet executed in this year.

BOLOGNA, 1471.

Balthazar Azzoguidi was the first to print in this his native city, as is recorded in his Ovid of 1471.

467. OVIDIUS. Balth. Azoguidi. Bologna, 1471. Folio. 3 vols.
Lent by Earl Spencer.

First book printed at Bologna. Extremely rare.

FERRARA, 1471.

Andreas Gallus, of French origin, first introduced the art of typography here.

468. ARIOSTO. Orlando furioso. Ferrara per Maëstro Majorco del Bondeno. 1516. 4to. *Lent by Earl Spencer.*

First edition of this poem, containing only 40 cantos.

FLORENCE, 1471.

Bernardo Cennini, a goldsmith, first established printing here.

469. SERVII Commentarii in Virgilium. Bern. & Dom. Cenninus. Florence, 1471-72. Folio. *Lent by Earl Spencer.*

First dated book, hitherto discovered, printed at Florence.

470. HOMERUS. Opera omnia. Demetrius Cretensis. Florence, 1488. Folio. *Lent by Earl Spencer.*

First edition of Homer. Printed at the expense of the brothers Nerli, from a copy prepared by Demetrius Chalcondylas of Athens.

471. BERLINGHIERI Geographia. Firenze. Nicolo Todescho.
Lent by David Laing, Esq.

NAPLES, 1471.

Sixtus Riessinger, a priest of Strasburg, imported printing here. King Ferdinand, anxious that he should settle in his states, offered him a bishopric, which he refused. He afterwards went to Rome.

472. BIBLIA Latina. Mathias Moravus, Neapoli, 1476. Folio. Vellum.
Lent by Earl Spencer.

Brunet mentions only four copies on vellum. Matt. Moravus, of Olmutz, printed at Genoa with Michael de Monacho in 1474, and settled next year at Naples.

MANTUA, 1472.

474. BOCCACIO. Il Decamerone. Petrus Adam de Michaelibus. Mantua, 1472. Folio. *Lent by Earl Spencer.*

Supposed to be the first production of the Mantua Press.

PADUA, 1472.

Bart. de Valdezochio and Mart. de Septem Arboribus were the first printers.

475. BOCCACIO. La Fiammetta. Valdezocchio. Padua, 1472. 4to.
Lent by Earl Spencer.

First book printed at Padua.

476. ANDREAS, Ant. Quæstiones de tribus principiis rerum naturalium. Laurentius de Lendenaria. 1475. (Patavii.) Folio.
Lent by the President and Governors of Sion College.

477. GUILELMI Duranti, Speculum judiciale. Joannes ex Alemania de Seligenstad. Patavii, 1479. Folio.
Lent by the President and Governors of Sion College.

SIENNA, 1479.

The earliest known book here is a work by Franciscus de Aretio.

478. ARISTOTELIS, Oeconomicorum libelli. Impraess. Senis per Symeonẽ Nicolai Nardi. 1508. 4to.

SONCINO, 1484.

De Rossi gives this as the earliest date of the first production of the Soncino Press, from which issued, in 1488, the editio princeps of the entire Hebrew Bible, of which Van Praet mentions only thirteen copies.

479. RABBI Mosis Maimonidis Jad achazaka seu manus fortis. Soncino, 1490. Folio.
Lent by the President and Governors of Sion College.

FRANCE.

PARIS, 1470.

Lewis XI. in 1462 sent Nicholas Jenson, master of the Mint at Tours, to Mentz, to acquire the art of printing. Instead of returning to France, Jenson betook himself, after some years, to Venice, where he established a press in 1469. Guillaume Fichet, and Jean de la Pierre, two members of the Sorbonne, induced three working printers—Ulric Gering, Martin Crantz, and Michel Friburger—to come from Germany to Paris, fitting up a room for them in the Sorbonne, where they commenced printing in 1470. Panza enumerates 85 printers, and over 790 works executed at Paris during the fifteenth century.

480. GASPARINUS Pergamensis (Barzizius). Folio.
Lent by Earl Spencer.

Supposed to be the first book printed at Paris.

481. Biblia Latina Vulgata. Paris: Gering, Crantz, and Friburger, 1475-76. Folio. 2 vols. (Vol. 1 exhibited in Class C.).
Lent by Earl Spencer.

First Bible printed at Paris. The type is peculiar, between the Roman and Gothic.

482. Croniques de France. Pasquier Bonhomme, 1476. Folio. 3 vols. *Lent by Earl Spencer.*

First French book printed at Paris.

483. Coutumes du pays de Normandie. Folio. 1483. Vellum.
Lent by Earl Spencer.

From the press of Jean du Pré, Paris. First edition.

484. Antidotarium Salutiferum. Parisius: Petrus le Dru, 1499.
Lent by Earl Beauchamp.

485. Isidori Hyspalensis Episcopi præclarissimum opus. Parhisii: Georgius Wolff et Thielman Kerver, 1499.
Lent by the President and Governors of Sion College.

486. Heures a l'usaige de Rome. Paris: Thyelmā Kerver, 1499. 8vo. *Lent by the Rev. W. Gott.*

Text surrounded with border ornamented with woodcuts.

487. Isidori Hyspalensis Ethimologiæ. Parisiis: Wolff et Kerver, 1499. *Lent by the President and Governors of Sion College.*

488. Heures à "l'usaige" de Rome. Paris: Philippe Pigouchet, 1500. On vellum. Folio. *Lent by the Rev. W. Gott.*

Text surrounded with border, ornamented with woodcuts.

490. Psalterium Quincuplex. Parisiis: H. Stephanus, 1509. Folio.
Lent by Earl Spencer.

Henricus Stephanus (1460-1520) was the head of the illustrious and learned family of that name, which for a century and a half carried on the business of printing at Paris.

492. Commentarii in Lucretium. Jodocus Badius Ascensius. Folio. Paris, 1507. *Lent by W. Blades, Esq.*

On the title-page there is the earliest known representation of a printing press. Jodocus Badius, surnamed Ascensius from his birthplace Assche, near Brussels, established a press at Paris about 1507. He was father-in-law to the two celebrated printers, Robert Stephens and Vascosan.

493. Gilles de Romme. Regime et gouuernemēt des Princes. Paris: Guillaume Eustace, 1517. Folio.
Lent by W. Blades, Esq.

494. Croniques de France. Paris: Anthoine Verard.
Lent by the Consistory of the Dutch Church, Austin Friars.

495. Therence. Paris: Verard. Folio. With woodcuts.
Lent from the Signet Library, Edinburgh.

Lyons, 1473.

Bart. Buyer, of a good family at Lyons, first exercised the typographic art in his native city. The first book printed at Lyons is "Lotharii Diaconi Compendium," Bartholomæus Buyer, 1473. 4to.

496. La Legende Dorée. Barth. Buyer. Lyons, 1476. Folio.
Lent by Earl Spencer.

First edition of this work in French.

497. Breydenbach. Peregrinations de Jerusalem. Lyon: Michel Topie de Pymont et J. Heremberck, 1488. Folio.
Lent from the Signet Library, Edinburgh.

498. Recueil des Histoires de Troye. Michel Topie. Lyons, 1490. Folio. *Lent by Earl Spencer.*

Rouen, 1483 or 1487.

Printing was introduced here by means of the Lallemant family, who at their own expense set up a press under the superintendence of Martin Morin and P. Manfer, whom they had had instructed in the typographical art at Paris or in Germany.

500. Tenores Novelli. Impressi per me Wilhelmū le tailleur in opulentissima civitate rothomagensi juxta prioratum sanctilaudi ad instantiam Richardi Pynson. Folio.
Lent from the Inner Temple Library.

Richard Pynson, "in partibus Normandiæ oriund," according to the letters of naturalization granted him by Henry VII., came from Rouen.

SWITZERLAND.

Münster in Aargau, 1470.

501. Mamotrectus siue expositio Vocabulorum in Bibliis. Helyas Helye alias de Louffen. Ergowie, 1470. Folio.
Lent by Earl Spencer.

First book printed in Switzerland with a date.

BASLE, 1474.

Bertholdus Rot, one of Gutenberg's associates, or Bernardus Richel, was the first printer. One of the most eminent printers in this city was Johannes Froben, who produced the first published Greek Testament in 1516, edited by Erasmus.

502. MICHAELIS de Carchano Mediolanensis Sermonarium Triplicatum. Basileæ: Mich. Wenssler, 1479. Folio.
Lent by the President and Governors of Sion College.

503. MORALIA Sancti Gregorii. Basileæ: Nicolaus Kesler, 1496. Folio. *Lent by the President and Governors of Sion College.*

504. BRANT. Stultifera Navis. J. B. de Olpe. Basil, 1497. 4to.
Lent by H. White, Esq.

Exhibited in Class D. The earliest edition.

505. NOVUM Testamentum Erasmi. Gr. et Lat. Basil: Froben, 1516. Folio. 2 vols. (Vol. 1 exhibited in Class C.).
Lent by Earl Spencer.

First edition of the Greek New Testament, which having been executed, as it is reported, in five months, abounds in errors which were corrected in subsequent editions.

J. Froben, of Franconia, studied at the University of Basle, where he began printing in 1491. He was on terms of intimacy with the "savants" of the day, and was highly praised by Erasmus for his generosity and disinterestedness.

GENEVA, 1478.

The first printer here is unknown, as all the impressions bear no name before 1480, in which year Adam Steynschawer was the first to print.

506. LIVRE des Sains Anges. 1478. Folio. "Imprimé a genefue."
Lent by Earl Spencer.

First book printed at Geneva.

LOW COUNTRIES.

UTRECHT, 1471-73.

The first town of Holland in which typography was practised. Nic. Ketelaer and Gherardus de Leempt were the first printers who put their names or an imprint to their books here; but from the fact that the woodcuts of the "Speculum" (a copy of which is exhibited among the Block Books), when first cut up and used to illustrate other books, occur in books printed at Utrecht in 1481, it is at least possible that the whole group of books printed in the types of the "Speculum," which were formerly attributed to Coster, were in reality printed here. A copy of one of these books, now at the Hague, was bought during the period 1471-74; they must therefore at least be placed back as far as that date.

507. FASCICULUS Temporum. Utrecht: J. Veldenaer, 1480. Folio.
Lent by F. Muller and Co.

Veldener had already printed at Louvain in 1476, and in 1483 set up a press at Culemberg.

ALOST, 1473.

Johannes de Westfalia, the earliest printer in Belgium, printed his first work here in 1473, in conjunction with Thierri Martens. He removed to Louvain between June and December, 1474, and continued working there until 1496. Th. Martens, after producing one book by himself in October, 1474, ceases altogether until he re-appears as a master printer at Alost in 1487, from which time he continued an uninterrupted course, either at Alost, Antwerp, or Louvain, for more than forty years. He has been called the "Aldus" of the Low Countries.

508. SPECULUM Conversionis Peccatorum. Alost, 1473. 4to.
Lent by Earl Spencer.

First book printed in the Low Countries with a date.

BRUGES, 1476.

Colard Mansion, a caligraphist of Bruges, left that city in 1469 to learn the art of typography, the knowledge of which he subsequently imparted to Caxton. On his return to Bruges he commenced printing, about 1476. Only twenty works of his are known, and after 1484 nothing more is heard of him.

509. BOECE de Consolation de Phylosophye. Bruges: Colard Mansion, 1477. Folio.
Lent by Earl Spencer.

DEVENTER, 1477.

510. QUATUOR Novissima. Daventriæ per Jacobum de Breda, 1494.
Lent by Sir Charles Reed.

DELFT, 1477.

Jacob Jacobs zoen and Maurice Yements zoen were the first printers here.

511. VETUS Testamentum Belgicum. Delft: Jacobs zoen and Yements zoen, 1477. 2 vols. Sm. folio. (Vol. 1 exhibited in Class C.).
Lent by Earl Spencer.

The first and only work known in which these two printers' names appear. It does not contain the Book of Psalms. The first impression of the Old Testament in Dutch.

512. BOUTILLIER. Somme rurael—gheprẽt te Delff in Hollant: Jacobsz van der Meer, 1483. Folio.
Lent by F. Muller and Co.

GOUDA, 1477.

The press was first established here by Gerard Leeu, who in 1484 went to Antwerp.

513. DYALOGUS creaturarum appellatus jucundis fabulis plenus. Per gerardum leeu in opido goudensi finitus est 1482. With woodcuts. 4to. *Lent by Her Majesty the Queen.*

ANTWERP, 1482.

The earliest book known from this town was printed by Mathis van der Goes. Gerard Leeu printed here in 1480, and Christopher Plantin, one of the most celebrated of the Antwerp printers, produced his first work here in 1555.

514. LYNDEWODE, Constitutiones provinciales Anglie. Antwerpie, 1525. *Lent by Earl Beauchamp.*

HAERLEM, 1483.

The first book printed here bearing a date is "Lyden ende die Passi. . . . voleyndet tot Haerlem in Hollant 1483 den 10 dach in decembri," 4to., of which only one copy is known to exist. On the last leaf Jacob Bellaert's mark appears.

515. LAURENTIUS. Summe le roy of des Conincs summe. Haerlem: Jacob Bellaert, 1484. *Lent by F. Muller and Co.*

516. SAAVEDRA (Fanardo). Don Riego de. Idea de un principe politico Christiano. 12mo. Amst. apud J. Sansonium, 1659. *Lent by G. Unwin, Esq.*

AMSTERDAM, 1523.

Panzer gives "Luther's New Testament" translated into Dutch, printed by Doen Pieterson, 1524, as the earliest specimen.

517. LA Saincte Bible. Amsterdam: chez Louis et Daniel Elzevier, 1669. Folio. 2 vols. (Vol. 1 exhibited in Class C.) *Lent by Earl Spencer.*

SPAIN.

SEVILLE, 1476.

Printing was introduced here by three Spaniards—Ant. Martinez, Barth. Segura, and Alph. del Puerto. Numerous and valuable works were produced here during the fifteenth century.

518. Leyes de Partida. "Imprimidas son estas siete partidas enla muy noble ꝛ muy leal ciudad de Sevilla por Meynardo Ungut Alamanno ꝛ Lançalao Polono conpaneros." 1491. Folio.
Lent by Lord Hatherley.

Burgos, 1485.

The earliest authenticated specimen of Burgos typography was printed by Fridericus de Basilea in 1485.

519. Copilacion de Leyes. Burgos: Fadrique Aleman, 1488. Folio.
Lent by A. Cohn, Esq.

A fine specimen of printing by Fridericus de Basilea.

Toledo, 1486.

Johannes Vasquez was the first printer, who was succeeded by Juan Tellez in 1495, and by Peter Hagembach, a German, in 1498.

520. Breviarium secundum regulā beati Ysidori dictum Mozarabes "Impssum i regali civitate Toleti per magistrum Petrū Hagembach Alemanū." 1502. Folio. *Lent by Earl Spencer.*

This copy formerly belonged to Jean Baptiste Colbert.

Valladolid, 1493.

Mendez gives this as the approximate date of the introduction of printing at Valladolid. In 1500 a press was existing in a monastery of this city.

521. Lectura legum. Valisoleti, 1539.
Lent by W. H. Rylands, Esq.

Alcala, 1502.

Mendez has given us evidence that the Alcala Press was at work in 1502. It will ever be famous in the annals of literature from its having given to the world the first Polyglot Bible.

522. Biblia Polyglotta Cardinalis Francisci Ximenez. In Complutensi Universitate. A. de Brocario, 1514-17. 6 vols. Folio.
Lent by the President and Governors of Sion College.

First Polyglot Bible. Printed at the expense of Cardinal Ximenes. Did not receive the sanction of Pope Leo X. until 1520 for publication. Copies, of which only 600 were printed, were not circulated until 1522.

TURKEY.

Constantinople, 1490.

The earliest printing here was that of the Jews, who are believed to have executed Hebrew works until 1598. In the seventeenth century Metaxa, a Greek, endeavoured to establish another printing office, but his attempt was defeated by the Jesuits, and an Armenian press brought from Venice was established here, which in a short time the janissaries received orders to destroy. The first printed Turkish book appears to have been a Turkish-Arabic Lexicon, 1726.

DENMARK.

SCHLESWIG.

522*. Colophon of the first Missal printed in Denmark. Schleswig: Stephen Arndes, 1486. *Lent by Henry Wilson, Esq.*

A Facsimile.

COPENHAGEN, 1493.

Three books are remaining which were executed here in the fifteenth century by Gothefridus de Ghemen.

523. SIÆLANTZ LOW. Tryckt i Kopēhaffn. 1505. 4to.

ICELAND.

HOLUM, 1530.

The first printing place in Iceland was established here under the auspices of John Areson, Bishop of Reikiavik, by Matthiesson, a Swede, who brought with him a printing-press from his native country. The first edition of the Icelandic Bible (exhibited in Class C.) was printed in 1584.

523*. Title-page of Icelandic Code of Law. Holum, 1578. *Lent by Henry Wilson, Esq.*

A Facsimile.

523†. Colophon of Icelandic Code of Law. Holum, 1578. *Lent by Henry Wilson, Esq.*

A Facsimile.

523‡. Illustration from the first Bible printed in Iceland, 1584. *Lent by Henry Wilson, Esq.*

A Facsimile.

UNITED STATES.

Cambridge, in Massachusetts, was the cradle of the art of printing in the United States. The first book printed here, the Bay Psalm Book, was produced in 1640, by Stephen Daye, a printer, who left England with the Rev. Joseph Glover, a Nonconformist minister who proposed to establish a press in New England, but who died on the passage out. The Bay Psalm Book may be seen in the collection of Bibles.

PHILADELPHIA, 1686.

William Bradford, of Leicester, in England, set up a press near this place, and in 1689 moved into the city. Benjamin Franklin commenced here the business of a printer on his own account, and continued it until 1765.

524. ANALYSIS of a General Map of the Middle British Colonies in America, by Lewis Evans. 4to. Philadelphia, 1755. Printed by Benjamin Franklin and D. Hall. *Lent by the Earl of Leicester.*

A present from Franklin to Thomas, Earl of Leicester. The inscription is in Franklin's handwriting when he was a printer at Philadelphia.

525. CATO Major. Printed by Benj. Franklin. *Lent by G. Tawse, Esq.*

With presentation autograph from Franklin to General Washington.

CHARLES BRUCE.

SECTION V.

PRODUCTIONS OF NATIVE PRESSES IN THE EAST.

Lent by Nicolas Trübner, Esq.

INDIA.

Bombay Presidency.

526. ساهنامه فردوسی. Shâhnâmeh Firdusi. The Great Epic of Persia. Published at Bombay. With illustrations. In Persian.
527. RAMAYANA, the celebrated Poem of Valmiki, with a Commentary called Tilaka. Published at Bombay. In Sanskrit.
528. BALA Bhasha Vyakarana. A Prakrit Grammar. Published at Bombay. In Prakrit.
529. ORIENTAL Eras. Published at Bombay. In Mahrathi.
530. BHAGAVADGITA. Bound in silk, Oriental style. Published at Bombay. In Sanskrit.
531. VIKRAMORVASI. Gujarathi edition. Published at Bombay. In Gujarathi.
532. HUZVARESH-PEHLEVI Glossary. Published at Bombay. In Huzvaresh-Pehlevi.
533. GUJARATHI Huzvaresch Glossary. Published at Bombay. In Gujarathi and Huzvaresh.
534. SINDHI Primer. Published at Kurachee. In Sindhi.

NORTH-WESTERN PROVINCES, PUNJAB, &c.

535. KALID i Afghani. Published at Peshawar. In Afghan.
536. ADI Granth. The Sacred Book of the Sikhs. Published at Lahore. In Punjabi.
537. THE Koran. Published at Luckhnow. 16mo. In Arabic.
538. THE Koran. Another edition. 8vo.
539. THE Koran. Another edition. 4to.
540. حيات افغاني. Hyat i Afghani. History of Afghan. Published at Lukhnow. In Hindustani.
541. عجايب المخلوقات. ’Ajâîb Almakhlûkât. The Wonders of Creation. With many coloured illustrations. Published at Lucknow. In Persian.

542. الصحيح لمسلم. As Sahîh li Muslim hy Abul Husain Muslim ben al Hajjaj. Published at Mirtah. In Arabic.

543. صحيح البخاري. Sahîh al Buchârî. The most celebrated of the six great collections of the traditions about Muhammad. Published at Mirtah. In Arabic.

544. Geographical Description of the Panjab. Published at Lodiana. In Panjabi.

545. Brihat Jataka. An astronomical work. Published at Benares. In Sanskrit.

546. Kasika. Commentary on Panini. Published at Benares. In Sanskrit.

547. Singhasana Battisi. Published at Benares. In Hindi.

548. Selections (Hindi) by Sivaprasad. Published at Benares. In Hindi.

549. ميزان الحق. Mizan-ul-Hugg. Controversy between Christians and Muhammedans. Published at Agra. In Persian.

550. گلستان شيخ سعدي. Gulistan Scheich Sadi. Published at Delhi. In Persian.

551. Romanized Tibetan Dictionary. Published at Kyelang, in British Lahoul. In Tibetan.

Bengal.

552. Sabdakalpadruma. Large Sanskrit Dictionary, printed at Calcutta in Bengali characters. Part XVII. (Will be completed in about seven 4to. volumes.) In Sanskrit.

553. Vachaspatya. Sanskrit Dictionary by Taranatha Tarkavachaspati. Part VIII. Published at Calcutta. In Sanskrit.

554. Vratamala. Published at Calcutta. In Bengali.

555. Uriya. Historical Books. Published at Serampore. In Uriya.

556. Dictionary. Assamese and English. Published by M. Bronson at Sibsagor. In Assamese and English.

557. Bruckner, Javaansche Spraakkunst. Published at Serampore, In Javanese.

Madras.

558. Mahabharata. The great Epic Poem. Sanskrit printed in Telugu characters at Madras. Vol. I. In Sanskrit.

559. Dukhnee Unwari Soheilee. A Translation into the Dukhnee tongue of Unwari Soheilee. Published at Madras. In Dukhnee.

560. The Gural of Tiruvalluvar in Tamil. Printed at Madras. In Tamil.

561. Tamil Dictionary. Printed at Jaffna. In Tamil.

562. Malayalam Grammar, by Gundert. Printed at Mangalore. In Malayalam.

563. Bhaktisara. Printed at Mangalore. In Canarese.

564. Nagavarma's Canarese Prosody, by Kittel. Published at Mangalore. In Canarese.

565. Grammatica Canarico-Latina a Bouteloup. Published at Bangalore. In Canarese.

CEYLON.

566. Balavataro. Pali Grammar in Cinghalese characters. Printed at Colombo. In Pali.

567. Singaleesch Boek. Published at Colombo. In Cinghalese.

BRITISH BURMA.

568. Mahagarzathatgyee. Published at Rangoon. In Burmese.

569. Holy Bible in Sgau Karen. Published at Tavoy. In Karen.

SIAM.

570. Treaty of Friendship between Great Britain and Siam. Published at Bangkok. In Siamese.

INDIAN ARCHIPELAGO.

BATAVIA.

571. القول العتيق. Religious Book. Printed at Batavia. In Malay.

572. Riedel, Inih e Beke. Printed at Batavia. In Malay dialect.

573. New Testament. Printed at Singapore. In Malay.

CHINA.

574. K'ang-Hsi Tzu Tien. K'ang-Hsi's large Chinese Dictionary. 40 vols. in 6 cloth cases. Printed at Peking in 1717. In Chinese.

575. New Testament in Chinese. 2 vols. Printed at Shanghai. In Chinese.

576. Chinese Bookseller's Catalogue of Works in Chinese, Mandschou, and Tibetan.

577. IMPRESSIONS from a Lapidary Inscription at Keu Young-Kwan, in six different kinds of character. In Chinese, &c.

578. MAP of Chinese Turkistan. Two sheets.

579. CHIN Kang ku jo po lo mi ching. Buddhist Ritual. In Chinese.

JAPAN.

580. YEDO Encyclopædia. 2 vols. Illustrated. In Japanese.

PERSIA.

581. THE Koran, with Persian Interlinear Translation. Published at Teheran, 1260, A.H. In Arabic and Persian.

582. SCRIPTURE Geography and Chronology. In modern Syriac. Published by the Missionaries at Ooromiah, 1856. In modern Syriac.

SYRIA AND PALESTINE.

583. محيط المحيط. Mohit ul Mohit. The Ocean of the Ocean. By Butrus al Bustâny. Vol. I. Printed at Beyrout. In Arabic.

584. اثار الادهار. Athar ul Adhar. General Dictionary in Arabic, by Selim Gibrail el Churi and Selim M. Shahâdah. Parts 1 and 2. Printed at Beyrout. In Arabic.

585. تويرديون. Tryodion. Liturgy in Arabic. Published at Jerusalem. In Arabic.

TURKEY.

586. OTTOMAN Chronicles, by Vacif Effendi. Printed at Constantinople. In Turkish.

587. AVEDAPEZ. Protestant Armenian Newspaper. Published at Constantinople, 1859. In Armenian.

EGYPT.

588. تاج العروس. Tâj ul Arûs min jawâhei il Qamûs. Large Arabic Dictionary. Five volumes hitherto published at Bulâq. In Arabic.

TUNIS.

589. الموطا. El Muwattâ, by the Imâm Mâlik Ibn Anas. Printed at Tunis. In Arabic.

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Class C.

THE HISTORY OF PRINTING ILLUSTRATED BY THE PRINTED BIBLE, 1450—1877.

By Henry Stevens, g m b, f s a.

THE secular history of the Holy Scriptures is the sacred history of Printing. The Bible was the first book printed, and the Bible is the last book printed. Between 1450 and 1877, an interval of four centuries and a quarter, the Bible shows the progress and comparative development of the art of printing in a manner that no other single book can; and Biblical bibliography proves that during the first forty years, at least, the Bible exceeded in amount of printing all other books put together; nor were its quality, style, and variety a whit behind its quantity.

The honour of producing the first, and, as many think, the most perfect book, is now ascribed to Gutenberg alone, Fust not coming in for a share of the credit of the invention until after his famous lawsuit in 1455, when the Bible had been finished. We call it, therefore, the Gutenberg Bible, and have no sympathy for any French name given to it simply because a copy found in a Paris library had the honour of being described by a French bookseller. After this suit, when Fust took over the business and associated Schoeffer with himself, there was probably a dispersion of the craft from Mentz to Bamberg, Strasburg, and other places, just as there subsequently was when Mentz in 1462 was besieged and taken by Adolphus, Duke of Nassau.

As the Art spread from Mentz throughout Germany, Italy, France, and the Low Countries, the Bible was generally the first, or among the first books printed by each of the early printers, though unquestionably during the progress of these great volumes through the press the several presses threw off a variety of smaller pieces, especially *Indulgences* and other typical or typographical aids of the Church, some of which perchance might bear dates earlier than the Bibles themselves, which were on the anvils at the same time.

Some half-dozen huge folio Bibles in Latin and German, besides the magnificent Psalters of 1457 and 1459, had appeared in type before a single volume of the Classics saw the "new lamp for the new learning." First and foremost of the ancient Classics came forth Cicero's *De Officiis*, in 1465, a little volume about the size of the Book of Genesis, followed soon after by his *De Oratore* and *Epistolæ ad Familiares.* Then came the ever-popular Virgil and Cæsar in 1469, and Pliny the Elder the next year. Ovid followed in 1471, and Valerius Maximus in 1472. Petrarch, Dante, and Boccaccio were fortunate enough among the modern classics to be set in type in 1470, 1471, and 1472, while the *Canterbury Tales* of Chaucer appeared some five or six years later from the press of Caxton. The first book in Greek came from the Milan press in 1476, followed by the first Greek classic author, dear old Æsop, in 1480, while the great Homer himself (reminding one of his own grim joke of Polyphemus) was held back and not devoured by the press till 1488.

In a word, up to the time of the discovery of America, in 1492, Columbus might have counted upon his fingers all the old classic authors (including Ptolemy and Strabo in their unbecoming Latin dress) who could throw any geographical light on the questions which the Great Discoverer was discussing with the theologians of Spain; while, covering the same period, the editions of the Bible alone, and the parts thereof, in many languages and countries, will sum up not far less than one thousand, and the most of these of the largest and costliest kind.

We have been endeavouring for the last quarter of a century or more to compile as complete a list of printed Bibles and Parts of Bibles as possible from the earliest period to the present time, and the remarkable result is a table of some 30,000 titles, representing about 35,000 volumes. By throwing all this vast store of Biblical bibliography into one strictly chronological list, we see at a glance what Biblical work was going on in every part of the world under each year, or any given year, and comparatively how the production of the Holy Scriptures in one country or language ranged with those of another. We see, for instance, that all the earliest printed Bibles were in the Latin Vulgate, the first complete edition of the Septuagint not having been issued from the press of Aldus till the year 1518, the very year of the 14th German Bible.

The earliest printed Bibles in the modern European languages were the first and second German Bibles by Mentelin and Eggesteyn, of Strasburg, of rather uncertain date, but certainly not later than 1466. In 1471 appeared at Venice two translations into Italian—the one by Malermi, printed by Vindelin de Spira, and the other by Nicolas Jenson. In 1477 was printed the first New Testament in French by Buyer, at Lyons, and the same year appeared the first edition of the Old Testament in Dutch, printed at Delft by Jacob Jacobs zoen and Mauritius Yemants zoen. In 1480 was published the splendid Bible in the Saxon or Low German language, from the press of Heinrich Quentel, of Cologne, followed by a second edition in 1491, and a third in 1494. The Psalms, in Dutch, first came out in 1480, in small octavo, and in Greek and Latin in 1481, while the first Hebrew Pentateuch appeared in 1482. The entire Bible done into French paraphrase was published by Guyard de Moulins in 1487. A full translation appeared in the Bohemian language, printed at Prague in 1488. The same year appeared the entire Old Testament in Hebrew from the press of Abraham ben Chayim de' Tintori, at Soncino.

This chronological arrangement shows us also many noteworthy points, such as that nearly all the earliest Bibles were huge folios; that the first Bibles printed at Rome and Venice appeared in 1471, and that the sixth German Bible by G. Zainer, in 1475, at Augsburg, was the first with the leaves folioed or numbered; that the first quarto Bible appeared in 1475, printed by John Peter de Ferratis at Placentia, which was also the first book printed at Placentia; that the first of Coburger's celebrated Bibles appeared in Nuremberg in 1475, and that by the end of the century no less than thirteen large folio Bibles had come from this house alone; that the four splendid Bibles printed in 1476 all bear the printers' signatures, though it is difficult to say with certainty which was the first —viz., that of Moravus at Naples, Jenson at Venice, Gering, Crantz, and Friburger at Paris, or that of F. de Hailbrun and N. de Frankfordia at Venice; that the first Bible with a distinct title-page was printed at Venice, by George de Ravabenis in 1487, in small quarto; and that the first Bible in small octavo, or "the poor man's Bible," was the earliest, or among the earliest books, from the press of Johann Froben, of Basle, in 1491, and is certainly one of the neatest and tidiest Bibles in our Collection. This splendidly illuminated and bound copy is lent us from the Bodleian Library.

Prior to the discovery of America no less than twelve grand patriarchal editions of the entire Bible, being of several different translations, appeared from time to time in the German language; to which add the two editions by the Otmars of Augsburg of 1507 and 1518, and we have the total number of no less than fourteen distinct large folio pre-Reformation, or ante-Lutheran Bibles. No other language except the Latin can boast of anything like this number.

As the discovery of America was the greatest of all discoveries, so the invention of the Art of Printing may be called the greatest of all inventions. But no sooner had Columbus reported his grand discovery through the press than the Pope assumed the whole property in the unknown parts of the earth, and divided it all at once between the two little Powers in the Peninsula, wholly disregarding the rights and titles of the other nations of Europe. The same little game of assumption has been tried, from time to time, with regard to this great invention, but the press has a protective power within itself, which the Church can smother only with ignorance and mental darkness.

From this rapid survey it will be apparent that our earliest Bibles, many of them printed most sumptuously on vellum, must have each cost the price of a farm. Later they could be had for a cow, but now a morning's milking of a cow will procure for a farmer a first-class well-bound Bible in his own language.

At this late day it is difficult to arrive at the precise dates of several of the earliest and most important printed Bibles, most of the dates having been first assumed by bibliographers without sufficient authority, and subsequently followed by others without inquiry. From an inscription by one Cremer, the illuminator and binder of the Gutenberg Bible, now in the National Library of Paris, we know positively that the book was printed before August, 1456. From another inscription in a copy of Pfister's Bible, also in the Paris Library, the work is assigned to Bamberg, before 1461, but the church register of Bamberg shows that this Bible was printed prior to March, 1460. More recently it has been announced and confirmed that the copy of the first of Mentelin's Latin Bibles, in the Library of Freiburg in Breisgau, bears an inscription by the rubricator showing that these important volumes had been printed prior to 1460 and 1461.

With these new data, and a new scrutiny by the light of recent bibliography, and new comparisons of our undated Bibles with books of positive dates and known printers, brought together, like the present Caxton Memorial Collection, to say nothing of the great aid derived from our recent photo-bibliography, or means of safely comparing books in one library with those of another, it is to be hoped that the day of more exact bibliography is at hand. It will not surprise us to find that the order of printing of the first seven of the great German Bibles, all of which are without dates, may be hereafter somewhat modified, or that our new scrutiny may even yet develop new or unrecognized editions in every department of Biblical research.

We therefore, for the extraordinary opportunity afforded us for comparing and collating rare Bibles and other valuable books in this unique Caxton Memorial Collection, tender herewith our warmest thanks to each and all of our contributors, and more especially to Her Majesty the Queen, His Grace the Duke of Devonshire, the Earl Spencer, Earl of Jersey, Earl of Leicester, the Archbishop of Canterbury, the Curators of the Bodleian

Library, the University Library, Cambridge, the University Library, Edinburgh, Sion College, the British and Foreign Bible Society, the Advocates' Library, Edinburgh, the Signet Library, Edinburgh, Mr. W. Amhurst Tyssen-Amhurst, Mr. Francis Fry, Mr. David Laing, Mr. Thomas Longman, Mrs. Jolyffe, the Rev. Dr. Gott, Vicar of Leeds, the Dean of St. Paul's, Mr. Henry White, Rev. Dr. Ginsburg, Mr. M. Ridgway, Mr. E. S. Kowie, Mr. C. D. Sherborn, Mr. J. Mathers, Mr. George Tawse, Rev. L. B. Kaspar, Sir Charles Reed, Mr. H. Cleaver, the University Press, Cambridge, the University Press, Oxford, Mr. Thomas Stapleton, Mr. A. Gardyner, Messrs. Bagster and Sons, Messrs. Spottiswoode and Co., and others; but still more are our thanks due to Mr. Henry J. Atkinson, who has liberally lent us above four hundred editions of the Bible in all languages. Some of these editions are of very considerable rarity and value, while others, though not of the choicest or rarest kind, are, very many of them, of the middle class of Biblical Bibliography, which are so difficult to meet with and which are of such immense importance to the student in arriving at a clear history of editions, versions, and translations. Scores of these editions are not in our national library, and we know not where else to lay our hands upon them.

Our collection boasts of nearly all the earliest and most famous Bibles and Psalters, together with representative editions of the later revisions, translations, versions, and languages down to the present time, to the extraordinary number of above one thousand editions. This unexpected and overwhelming liberality of our patrons has very nearly overwhelmed and buried the arranger and cataloguer, but he trusts that great bibliographical good will eventually result from this rare opportunity of comparison, collation, and scrutiny. Rare Bibles, early New Testaments, the Psalms, and other parts of the Scriptures are, it is well known, scattered all over the country; and we trust that people who possess them will bring or send up these lost children, and have them identified and properly registered. We shall willingly undertake this additional labour for the sake of the opportunity of discovering new and hitherto undescribed editions.

The famous collection of Bibles in the Royal Library of Stuttgard is said to exceed seven thousand editions; but by comparison of the catalogue of our present Caxton Celebration Collection with the catalogue by Adler, printed in 1787, the patient and curious reader will see that more than one-half of our collection is not represented at Stuttgard. So likewise of the extraordinarily rich collection of some five thousand titles of Bibles in the library of Wolfenbüttel. The collection of Bibles and parts thereof in the Lenox Library of New York in all languages, is probably unsurpassed in rare and valuable editions, especially in the English language, by any library, public or private. Mr. Francis Fry, of Bristol, the indefatigable collector, has succeeded in bringing together above one thousand editions of the English Bible, Testaments, Psalms, &c., most of them prior to 1700, to say nothing of above one hundred editions in ancient and foreign languages. The Rev. Dr. Ginsburg, of Wokingham, possesses a unique collection, astonishingly rich in early and rare Latin, German and Hebrew Bibles and parts thereof, including, we believe, the whole fourteen pre-Reformation German Bibles, and almost every edition of Luther's early Bibles and parts, the genuine as well as the counterfeit editions. Besides these his collection contains many other editions in other languages, both ancient and modern, to the extent, in all, of between two and three thousand editions; and, what is of infinite importance to Bible and bibliographical students, the Doctor makes his collection as free to them as to himself. But the Library of the British Museum to-day contains probably by far the richest collection of Bibles and Parts thereof in the world, numbering at present above sixteen thousand titles; but even this our Caxton Celebration Collection, so hastily brought together, contains very many editions not to be found in our national library.

Notwithstanding the active research of many eminent scholars for the last three centuries, Biblical Bibliography is even now but in its infancy. The subject is so vast that no general bibliographer can more than indicate certain special and prominent editions. It is now more than one hundred and fifty years since Le Long published in Latin the last edition of his bibliography of the Bible. The work was excellent in its day, but very imperfect in many departments, especially English. About a century ago Masch re-edited and vastly improved certain parts of Le Long, especially the editions of the Bible in the ancient languages. He left the work, however, unfinished; so that for Bibles in most of the modern languages we have still to refer to Le Long.

In this brief sketch of the History of Printing, as illustrated by the reproduction of the Bible by moveable types, we have left ourselves space merely to allude to the first five editions of Erasmus's New Testament in Greek and Latin, 1516-35, a work which marks the beginning of a new era in Biblical bibliography; to the Psalter of Giustiniani in five languages, printed at Genoa in 1516, with the first life of Columbus in the long note on the nineteenth Psalm, in which are given some important particulars of Columbus's second voyage along the southern coast of Cuba, nowhere else to be found; to the first Bible in Greek, the Septuagint from the press of Aldus of Venice, in 1518; and above all to the first Great Polyglot Bible of Cardinal Ximenes, printed at Alcala in six large folio volumes between the years 1514 and 1517, though not published till 1520, the most memorable monument of typography the world had yet seen. Nothing less than the inpouring wealth of the Indies, combined with the overbearing power of Ximenes, at that time could have collected the manuscripts, collated and edited them, and printed these splendid volumes in such a sumptuous manner in the short space of fifteen years! While Ximenes was building up this great monument in Spain, Wolsey was about building Hampton Court. Two Cardinal virtues! It would be curious to inquire which cost the more money, the Polyglot or the Palace, and which won the greater honour!

This brings our running narration down to the time of Luther, Protestant Germany, and Scripture-hungry England. The presses of Caxton and his successors had been more than half-a-century in operation, and yet not a chapter of the Bible had ever appeared, as such, printed in the English language. It is true that in his *Golden Legend* Caxton had printed in 1483 in English nearly the whole of the Pentateuch, and a great part of the Gospels, under the guise of the lives of Adam, Abraham, Moses, the Apostles, and others; but all was mingled with so much of priestly gloss and dross that though probably read in churches it was never recognized as the Holy Scriptures. The *Liber Festivalis* of 1483 contained also some Scripture paraphrases; and in 1509 Wynkyn de Worde printed a fine edition of the Apocryphal Gospel of Nicodemus. These were the nearest approaches that the English people made to the printed Bible in our own tongue. It is true that many copies of the Bible and New Testament translated into English by Wycliffe and his followers were scattered throughout the country in manuscript, and had given educated people and persons of quality a taste of the Book of Books.

It is not unlikely that had not the bones of Wycliffe, buried in the little churchyard of Lutterworth, been dug up and burnt, and his ashes cast into the Swift, by order of the Council of Constance, under the pious protective benevolence of the Church and priesthood, in the first quarter of the fifteenth century, Caxton in the last quarter of the same century might have begun in England his great work of printing, like most of the great printers of the Continent, with the Bible in his native tongue, and thus have modernized Wycliffe's Bible, and cast it into another and a rapider Swift.

But Caxton was prudent and wise, as well as a man of business. He had witnessed the storm, and recognized the obstructive and selfish power which gloried in mental darkness, and taught ignorance as the peculiar knowledge and birthright of the people. It was a part of the same piece of priestly wisdom that a few years later gave itself utterance in a sermon at Paul's Cross, in these ever-memorable words: "We must root out printing, or printing will root out us." So Caxton and his successors, taking the prudent and business-like course, printed what was most likely to sell in peace; and so the Scriptures in our vernacular tongue saw not the dawn in England, but awaited the broad daylight of the Reformation, in the second quarter of the sixteenth century, long after they were familiar to the Germans, the Italians, the Dutch, and the Bohemians.

The educated of England, however, were not ignorant of the Scriptures, for Coburger of Nuremberg, and probably other continental printers, had established warehouses in London, for the sale of Latin Bibles, as early as 1480, and perhaps earlier. There is an instructive letter in the Public Record Office from Coverdale and Grafton to Cromwell, written from Paris the 12th of September, 1538, in behalf of their host, Francis Regnault, who was then printing the "GREAT BIBLE" for them: "Where as of long tyme he [Regnault] hath bene an occupier into England more than xl. yere, he hath allwayes provyded soche bookes for England, as they moost occupied, so y^t he hath a great nombre at this present in his handes as Prymers in Englishe, Missoles w^t other soche like: wherof now (by y^e company of y^e Booksellers in London) he is utterly forbydden to make sale, to the utter undoying of the man. Wherfore most humbly we beseke yo^r lordshippe to be gracious and favourable unto him, y^t he may have lycence to sell those which he hath done allready, so y^t hereafter he prynte no moo in the english tong, onlesse he have an english man y^t is lerned, to be his correcto^r. . . . . Yf yo^r l. shewe him this benefyte we shall not fare the worse in the readynesse and due expedicion of this yo^r l. worke of the Byble, which goeth well forwarde, and within few moneths will drawe to an ende," etc.

From the time of Luther the Continent was filled with new and cheaper issues of the Bible and every part of it, not only in Latin and Greek, but in the modern languages. The history of Bible printing in Germany, Switzerland, and the Low Countries, though in many instances opposed and even prohibited, remains no secret or mystery. The French and Italians printed extensively in the ancient languages, but the Church managed to have small call for the Scriptures in the vulgar tongues which the people could read and comprehend. The history of Luther's own translations and publications of the Scriptures, 1522-34, first by instalments as fast as he could get the parts ready, then by revisions and complete works in 1534, is well known. But the bibliography of Luther's early pieces, counterfeits, reprints, &c., requires careful revision. Again, much is to be still settled in the Biblical bibliography of the many editions of the Bible and parts thereof, in various languages, printed by Froschover of Zurich, from his little 16mo. Swiss-German Bible, in five vols, 1527-29, and his folio revision of Luther in five parts, 1525-29, the Prophets and Apocrypha done by Leo Jude, Zwingle, and others.

The story of the learned Robert Stephens and the printing of his Bibles and New Testaments in Paris, as told by the late M. Firmin Didot, is one of the most interesting in the literary history of printing and printers. Yet though encouraged, protected, and favoured by Francis as far as any king could protect a subject against the wiles of the Church, at last poor Stephens was driven in exile to Geneva for his Bibles and Testaments; so that to this day the Bibles and Testaments of Robert Stephens remain the glory and the shame of France.

Germany was not only boiling over for liberty and free Scriptures, but scholars of advanced thoughts flocked thither from all parts of the world. But Flanders was the paradise of printers, and Antwerp, at this time, the very centre of it, because it enjoyed some special privileges for its citizens within their own dwellings, by which the Burgomaster could resist imperial authority, and disregard imperial emissaries. Any Belgian could print what he liked, and sell it if he could at home and abroad. Hence, disregarding the counsel of St. Paul, according to an old translator, against "making marchandize of the Word of God," it became an extensive and lucrative business of the Low Countries to supply England and France with printed Bibles and Testaments in their own languages. Besides this, the Flemings themselves fanned the Reformation by producing a very large number of Bibles in their own language, for their own consumption, between 1520 and 1550, though the Emperor's Ordinance of 1529 was very stringent against heretical or Lutheran books and anonymous printing of all kinds, especially the Holy Scriptures in the vulgar tongues.

Finally the high tide of the Reformation reached England in 1526 in the shape of a beautiful New Testament in English by William Tyndale. The people soon got a taste of the Word of God in their own language, and a Christian Association was formed in London to read and circulate the Scriptures even in the Universities. Here read the stories of Garret and Dalaber. Within the first ten years probably as many as fifteen distinct editions of Tyndale's New Testament in English, of not less than three thousand copies each, were printed and sold. Tyndale himself living abroad ran the gauntlet of persecution as few men had done, being driven from place to place for six or seven years, till he was found out and hunted down in 1534, imprisoned in May, 1535, and burnt in 1536. The public demand for his Testaments was very great, and no power could check their importation, sale, and consumption. Edition after edition appeared silently in England, but from whence nobody cared to inquire. They were certainly not printed in England. Tyndale himself was scented and ferreted out by English emissaries sent abroad for the purpose, and run down like a wolf. Even his friends and followers in England who could be proved to have read or to possess even a New Testament were also hunted through London and the Universities as the greatest of criminals; and this, too, even after the King had replaced the Pope and become the chief head of the Church of England. But all this raid and tirade of the learned doctors of divinity against Scripture readers only lowered the Church whilst it raised the people. Bibles, Psalms, Testaments, and other parts of the Bible thenceforth increased in England to an extent wholly unknown in any other country or nation. Though late in getting possession of themselves and their liberties, the people of England succeeded to a surprising degree; basing their rights and liberties more on their Bibles than anything else. No wonder, then, that the editions of the Bible in English, since 1535, have not only outnumbered those of any other nation, but in the aggregate, including America, exceed those of all other languages.

With all these vast accumulations of Bibles and Biblical history, what is at present the extent of our positive knowledge concerning the history and production of our early English Bibles and Testaments prior to 1550, or even later? More than a hundred industrious writers from the time of Lewis to to-day, have ransacked every corner of Christendom in search of facts respecting Tyndale, Coverdale, and Rogers. In a wonderfully small degree they have gleaned a few items respecting the persecuted Tyndale and his New Testaments, but many of these facts require confirmation. As to Coverdale and our first Complete English Bible, finished the 4th of October, 1535, THE MOST PRECIOUS VOLUME IN OUR LANGUAGE, what do we know? Absolutely next to nothing. The volume itself tells us the day it was finished, but where it was printed, or by whom, or for whom, or under what circumstances, no historian or bibliographer has as yet given us any trustworthy information. No literary mystery for the past three centuries has elicited so much inquiry, or so many investigators, especially of late and latest years; yet up to the opening day of this Caxton Celebration, the 30th of June, 1877, all is but mere conjecture. Some have assigned the production of the volume to Lubeck, others to Frankfort, still others to Zurich, Hamburg, Cologne, Worms, Strasburg, and even Marlboro in the land of Hesse; while some say that it came from the press of Egenolph, others detect in it the master hand of Froschover, and still others attribute it to Quentel or some one else; but all to no purpose. The very variety of these conjectures proves their falsity, and shows that they are really and truly mere conjectures, without the slightest base or foundation.

The woodcuts used in the "Coverdale Bible" have indeed been traced into the possession of James Nicolson, printer in St. Thomas's Hospital, Southwark, in 1535, but not a scrap of the type used in that first English Bible has ever yet, so far as we can learn, been seen or identified in any other book printed at home or abroad. We have ourself, for more than a quarter of a century, spent much time in comparing translations, type, cuts, initial letters, and the general and particular style and make-up of various Continental printers, mousing and groping among old books of all sorts, in search of traces of Coverdale in 1534 and 1535. The results are numerous, but entirely negative. We have had the satisfaction, from time to time, of narrowing down the field of research, and positively convincing ourself, first, that the book could *not* have come from the press of Egenolph, then of Froschover, and so on, but never a bit of positive testimony has greeted our eyes in favour of the true story. But at last, when all our researches for new bibliographical fields to explore had been exhausted, and just as we were forced to the conclusion that no analytical exploration was ever likely to reward us, the long-kept secret dropped into our open mouth of its own mere motion and ripeness, as if it desired to be in time for the Caxton Celebration. We comprehended the whole story in a minute, and realized it instantly with a thrill of delight we can never attempt to describe, though it showed us how utterly vain and unprofitable all our researches and comparisons of type, cuts, paper, watermarks, inks, and other printer's etcetera had been. The naked facts were before us in all their simplicity and truthfulness before we had time to understand how far away our historical and antiquarian investigations, primed by our so-called human reason, had drifted us.

Let us now return to Coverdale and his Bible. In his Preface to the Reader, Coverdale says, "For the which cause (accordynge as I was desyred anno 1534) I toke the more vpon me to *set forth* this specyall translacyon." This important date, "anno 1534," was interpolated in Froschover's [Hester's] edition of 1550, no doubt on good authority. Coverdale also informs us, in the first paragraph of his Preface to the Reader, after alluding manifestly to Tyndale, or perhaps to George Joye, "which were not onely of rype knowledge, but wold also with al theyr hartes haue perfourmed that they beganne eyf they had not had impediment," etc. "These and other reasonable causes considered, I was the more bold to take it in hande." He then tells us that various translations were put into his hands which he was glad to "followe for the most parte, accordynge as I was requyred. But to saye the trueth before God, it was nether my laboure ner desyre to haue this worke put in my hande; neuertheles it greued me y^t other nacyõs shulde be more plenteously prouyded for with y^e Scripture in theyr mother tongue then we; therfore whan I was instantly requyred, though I coulde not do so well as I wolde, I thought it yet my dewtye to do my best." Again, in his Dedication to King Henry VIII., Coverdale says, "as the holy goost moued other men to do the cost herof, so was I boldened in God, to laboure in the same." These and several other expressions and explanations of Coverdale—in some of which he speaks of the translation as his own, and in others of himself, as being employed or required to "set forth," that is, to see the translation through the press—have been commented upon scores of times, but always without satisfaction.

But all these mysterious extracts will read much clearer when we add that there was at that time a certain young man of position living in Antwerp, a great linguist, of good education and natural endowments—so high indeed as to enable him "to distinguish well light from darkness," that is, to be a Protestant, who was the "begetter" of this "specyall translacyon." In his youth he had been taught the art of printing; and in manhood his chosen profession or business, in which he manifested great zeal, was in producing at Antwerp a translation of the Bible into English "for the advancement of the Kingdom of Christ in England," says his biographer; "and *for this purpose he employed a certain learned scholar named* MILES COVERDALE."

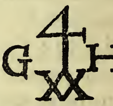
This simple statement, which we believe to be perfectly authentic, and which has been lying under our noses in most of our libraries for two centuries and a half unnoticed, narrows the matter down to ANTWERP, and assigns the honour of producing our first English Bible to that city, an honour which will be acknowledged by coming generations of Englishmen as well as Americans, who, while they inquire, with guide-book in hand, for the pictures of Rubens, will not forget the home of JACOB VAN METEREN, the probable translator of our first Bible, who employed Miles Coverdale to "set forth" and father "this specyall translacyon." All honour to Miles Coverdale, the learned scholar, the modest self-sacrificing student, the earnest simple-hearted Christian, who was unquestionably the best proof-reader and corrector of his age; to whom, perhaps, more than any other one man of his time, William Tyndale himself not excepted, the English language owes a debt of gratitude for its clearness, pointedness, and simplicity. That he left in this our first complete English Bible some few *foreignisms* and some inverted English is not surprising when we find that the dozen corps of revisers since have not seen fit or been able to exclude them.

Coverdale's duties and responsibilities in revising and setting forth this special translation at Antwerp in 1534-35, at the cost and charges of Jacob van Meteren, who was also, we believe, its original translator out of "Douche and Latyn" into English, were, we take it, precisely the same as when in 1537-38 he revised and set forth the Great Bible in Paris at the cost and charges of Grafton and Whitchurch. In the latter case he was the nominee of Thomas Cromwell, and similarly, we suppose, when he was "instantly required" at Antwerp in 1534, he received his appointment through Cromwell, who, it is well known, since 1510 had been in close and confidential personal connection with affairs of the English Company of Adventurers at Antwerp. From 1527 to 1539 we know that Coverdale was on the most friendly and cordial terms with Cromwell, yielding his mind, his services, and his judgment to that great statesman, so much so that in 1535 he was probably the only man who would have been allowed to put his name to a dedication to the King, and Preface to the Reader of an English Bible. He was employed and required not only to revise and see the Bible through the press, but to father the translation.

There are a few interesting circumstances which we may not omit even here, respecting Jacob van Meteren, his family and connections. About the year 1480 William Ortelius and his family, on account of their religion, removed from Augsburg to Antwerp, where the family became one of the most distinguished. Not long after there removed from Breda to Antwerp Cornelius van Meteren and his family. Jacob, the son of Cornelius van Meteren, married in 1534 (?) Ottilia, the accomplished daughter of William Ortelius, and aunt to the afterwards famous Abraham Ortelius, the Geographer.

These two Protestant families were very intimate, and were soon after joined, by intermarriage, by an Englishman named John Rogers, *alias* Thomas Matthew. Rogers had nominally taken the post of Chaplain to the English Company of Adventurers, which had been held by Tyndale, and perhaps by Coverdale. Tyndale having had, as all the world knows, "impediment" in producing the Bible, Coverdale "was the more bold to take it in hande." But Van Meteren soon found new and greater impediment. The London bookbinders and stationers, finding the market filled with foreign books, especially Testaments, made complaint in 1533-34, and petitioned for relief; in consequence of which a statute was passed compelling foreigners to sell their editions entire to some London stationer in sheets, so that the binders might not suffer. This new law was to come into operation about the beginning of 1535. In consequence of this law, Jacob van Meteren, as his Bible approached completion, was obliged to come to London to sell the edition. We have reason to believe that he sold it to James Nicolson of Southwark, who not only bought the entire edition, but the woodcuts, and probably the punches and type; but if the latter, they were doubtless lost in transmission, as they have never turned up in any shape since. All the copies of the Coverdale Bible, in the original condition, as far as we know, have appeared in English binding, thus confirming this law of 1534.

While Van Meteren was absent in England, in 1535, the Imperial authorities, instigated probably by some of the English emissaries at Antwerp, went to the house of Van Meteren to search it, ostensibly for the person of Leonard Ortelius, the father of Abraham, and the uncle of Ottilia, to arrest him as a Lutheran, but really to search for forbidden books, such as English Bibles and New Testaments. The searchers, who were harsh and cruel, gave Madame Ottilia great alarm. She prayed fervently to Almighty God that they might not find what they were in search of, and promised that if she and her's were protected, she would so mark this great providence of God by naming the child she was about to give birth to, if a son, as to commemorate the circumstances. Though the searchers frequently laid their hands on the very chest that contained the hidden books, they did not find them. On the 9th of July, 1535, a son was born to her, and keeping her promise she named him EMANUEL, that is, "GOD WITH US." This boy, twin brother of the Coverdale Bible, became a distinguished man, a scholar, and an historian. He passed most of his life in London as merchant and Belgian Consul. He died the 18th of April, 1612, in his 77th year. He never forgot the circumstances preceding his birth, and frequently wrote his name "Emanuel Quis-contra-nos?" "If God be with us, who can be against us?" For this fitting appendage to his name he was indebted to his cousin, Daniel Rogers, the distinguished diplomatist and Latin poet, the eldest son of John Rogers, the proto-martyr, who, in 1536-37, "set forth" again at Antwerp for Jacob van Meteren, under the assumed name of Thomas Matthew, a splendid edition of the Bible, called now Matthew's Version, the whole edition of which was sold to Grafton, as before the Coverdale Bible had been sold to Nicolson. A mystery has long hung over "Matthew's Version," since it is well known that part of it is Tyndale's, part Coverdale's, and only a portion revised by Rogers himself. Matthew's New Testament has recently been proved by Mr. Francis Fry, of Bristol, to be a reprint of Tyndale's last revision, the edition of 1535-4, with the combined initials of Tyndale and Van Meteren on the title page. Mr. Francis Fry, under his No. 4, calls this edition G H, but has hitherto been unable to explain the monogram. Our suggestion is that the G H means the translator, Guillaume Hytchins, the assumed name of William Tyndale; the other letters being the initials of the printer and proprietor, I v M, that is, Jacob van Meteren. If this be true, the fact reconciles much. The property or copyright belonged to Van Meteren, who, employing Rogers, had the right to produce Matthew's Bible by combining in it parts of Tyndale and Coverdale, which were his own property.



These are only a few of the circumstances that have come to light. Further and more careful investigation may compel us to somewhat modify some of these details, and to qualify others; but, on the whole, we trust that our hurried account is substantially correct. We are indebted for the larger part of our statement to the Rev. Symon Ruytinck, the bosom friend of our Emanuel Quis contra nos? who was, we believe, for a time connected with the Dutch Church of Austin Friars in London. It is contained in a brief biographical notice by him of Emanuel van Meteren, appended to that distinguished writer's *History of Belgium*, published in the Flemish language at the Hague in 1614, and in French at the same place in 1618.

In the precious volume of some 400 autograph letters, addressed by many of the learned of the world between 1560 and 1595 to Abraham Ortelius, belonging to this Dutch Church, and now preserved in the Guildhall Library, are two very long autograph letters of our Emanuel van Meteren, one or two of Daniel Rogers, and something of Rev. Symon Ruytinck. Honour to them all, however remote and small the light they throw on our dear old Coverdale Bible, and treble honour and blessing on the memory of Jacob and Ottilia van Meteren, to whom we owe our first Bible. They lived together happily, finished their great work together, and perished together. Let their names become household words in England, and let them be loved and honoured together as long as the language of the Coverdale Bible lasts. Towards the end of the reign of Edward VI., finding Antwerp unsafe for them on account of their religion, they resolved to remove with all their effects and penates to London, and live under the young King, who had offered them an asylum. On their passage from Antwerp the ship that bore them was attacked by a French cruiser, burnt, and sunk; and so perished Jacob and Ottilia van Meteren. Though the sea holds their bones, their names are now given up to be recorded with honour in England this Caxton Memorial Year.

Henry Stevens.

4, *Trafalgar Square, London,*
July 25, 1877.

Postscriptum.—For the continuation of these bibliographical Notes on the printed Bibles in English and other languages from 1535 to 1877, and for the fuller Notes, of which the above is but an epitome, the courageous reader is referred to our forthcoming little book entitled Our Printed Bibles, 1450-1877.

THE COMPARATIVE DEVELOPMENT OF THE ART OF PRINTING IN ENGLAND AND FOREIGN COUNTRIES, ILLUSTRATED BY SPECIMENS OF THE HOLY SCRIPTURES AND LITURGIES.

Chronologically Arranged, 1450-1877.

Section I.—*Bibles.*

611.

BIBLE (Latin). *Begin.* [With the prologue of Saint Jerome.] [F]Rater ambrosius tua michī munuscu-/la perferens. detulit siml' ⁊ suauissimas litteras: etc. [Genesis begins Fol. 5 recto col. 1 at the top. I]n principio creauit deus celū et terram. *End.* [Fol. 641 verso, col. 2] Gratia dñi n̄ri ihesu cristi cū omnib; vobis amē. Gothic letters, Ed. Pr. 2 vols. [Mentz: Jo. Gutenberg, 1450-55?] Folio. 15¾ by 11½ inches.

Lent by Earl Spencer.

Without title-page, pagination or signatures; 641 leaves printed in double columns, 42 lines to a full column; the initials and rubrics are in MS. throughout. The earliest book known, printed with moveable metal type; was formerly styled, unjustly to Germany, the "Mazarine Bible," but is now properly called the Gutenberg Bible. Some copies, which may be called a second issue, have 40 lines on the first eight pages, forty-one on the ninth, and the rest forty-two, like the present copy. In this latter issue the three lines in red at the beginning are in type, and not in manuscript, as in the 42 line issue.

612. Psalms (Latin). Psalmorum Codex. Presens Psalmorum Codex venustate capitalium decoratus, rubricationibusque sufficienter distinctus, ad inventione artificiosa imprimendi ac caracterizandi absque calami ulla exaracione sic effigiatus, et ad eusebiam dei industrie est consummatus, per Johannem Fust civem maguntinum et Petrum Schoffer de Gernszheim anno domini MCCCCLVII. In vigilia Assumpcionis. [Mentz], 1457. Folio.
Lent by Her Majesty the Queen.

The Mentz Psalter on 138 leaves, the first book printed with a date and names of the printers. This large and sumptuous volume, probably the most magnificently printed book known, is on pure vellum. Indeed, we believe no copies are known printed on paper. It measures 16½ by 12 inches.

613. Psalms (Latin). *Begin.* Beatus vir qui nō abijt in cōsilio impioꝝ. [The Psalms, with the sacred canticles, creeds, prayers, and ecclesiastical Hymns.] *End.* Presens psalmoꝝ codex: venustate capitaliū. decoratus. rubricationibusꝗ sufficienter distinctus. adinuencōne artificiosa imprimendi ac caracterizandi: absꝗ ulla calami exaracōne sic effigiatus. et ad laudem dei ac honorē sancti Jacobi est ɔsũat’. Per Joh’em fust civē magūtinū. et Petrū Schoifher de Gernssheym clericū Anno dñi Millesimo cccc.lix. xxix. die mensis Augusti. Large Gothic letter. On vellum. [Mentz], 1459. Folio. *Lent by the Earl of Leicester.*

The second edition of the Mentz Psalter, without pagination, signatures or catchwords. 136 leaves, 23 lines in a page, with the plain chant noted throughout. The large ornamental capitals are printed in two colours, the smaller in red only. Nearly all the known copies of the first and second editions have minute variations, especially in the subscriptions, which appear to have been adapted to the particular church or monastery for which they were intended. This volume contains the earliest printed text of the Athanasian Creed.

614. Bible (Second Latin). *Begin.* [F]Rater ambro-/sius tua michi munuscula p/ferens. etc. [Genesis begins Fol. 6 verso, col. 1. at the top. I]n principio creauit deus celū ꝛ terram. *End.* [Fol. 882 verso, col. 2. lin. 6] bis amen. Gothic letter. [Bamberg: Albert Pfister, 1460?] Folio. 15¾ by 11 inches. *Lent by Earl Spencer.*

Without title-page, pagination or signatures; 882 leaves printed in double columns, 36 lines to a full column. A copy in the Paris library has the rubrication dated 1461, proving that this Bible was printed prior to that date. But the cover of the Church Register of Bamberg being composed partly of waste leaves of this Bible, and the Register beginning with 21 March, 1460, it follows that these leaves were printed prior to this latter date.

615. Bible (Third Latin). *Begin.* [F]Rater ambrosius tua etc. [Genesis begins fol. 3 verso, towards the bottom of col. 2. I]N principio creauit deus celū et tēram. *End.* [Fol. 477 recto col. 1.] Gratia dñi nři ih’u xp̄i cū om̄ibs vobis amen. Gothic letter. 2 vols. [Strasburg: Jo. Mentelin, 1460 and 1461?] Folio. 15¾ by 11¾ inches. *Lent by Earl Spencer.*

Without title-page, pagination, or signatures ; 477 leaves, printed in double columns, 49 lines to a full column. The rubrics and initials are in MS. throughout. A copy of this Bible is preserved in the library of Freiberg in Breisgau, with the rubrications of the volumes dated 1460 and 1461, ranking this edition as the third Latin Bible.

616. Bible (Fourth Latin). *Begin.* Incip̃ epl'a scī iheronimi ad paulinū p̃sbiterū : de om̃ib' diuine historie libris. [Fol. 4 recto, col. 1. lin. 7.] Expl'. ꝑlogus. Jncip̃ liber bresith quē noꝫ genesim dicimis. [Fol. 242 verso, col. 2. *end*] laudet dominū. Alleluia. [Vol. 2. *Begin.*] Epistola sancti ieronimi . . . . de libris salomonis. *End.* [Fol. 239 recto, col. 2.] Gr̃a dñi nr̃i ihesu cristi cū om̃ib' vobis amẽ. [followed by the Colophon in seven lines.] Pñs hoc opusculū Artificōsa adinuentione imp̃mendi seu caracterizandi. absqꝫ calami exaracōn etc. 2 vols. Gothic letter. Per ioh'ez fust et Petrū schoiffher de gerns'heym, in ciuitate Maguntñ. 1462. Folio. 16½ by 12¼ inches. Magnificent copy on pure vellum.
Lent by Earl Spencer.

Without title-page, pagination or signatures ; vol. 1 has 242, and vol. 2, 239 leaves, printed in double columns, 48 lines to a full column. The first edition of the Bible having date, name of printer and place. From a collation of this with other copies on paper and vellum it appears that many of the leaves were reprinted, as for example, the first five in vol. 1, and fol. 90-96, 207-216, and 227-242 ; in vol. 2, fol. 1, 51 recto, 121-124, and 233-239, etc. This magnificent copy is richly illuminated throughout in gold and colours.

617. Bible (Fourth Latin). *Begin.* Incip̃ epl'a scī iheronimi ad paulinū p̃sbiterū, etc. Another copy printed on pure vellum. Per ioh'eꝫ fust et Petrū schoiffher de gerns'heym, in ciuitate Maguntū, 1462. Folio.
Lent by Earl Jersey.

This magnificent copy, a duplicate of No. 616, with some variations, is also splendidly illuminated throughout in brilliant colours, but the style of the illuminations of the two copies, though both exceedingly well done, is widely different.

618. Bible (Fourth Latin). *Begin.* Incip̃ epl'a iheronimi *etc.* Per ioh'eꝫ fust et Petrū schoiffher de gerns'heym, in ciuitate Maguntñ, 1462. Folio. 16½ by 11½ inches. A superb copy printed on paper.
Lent by Henry Stevens, Esq.

This third copy is placed here as a good contrast with Nos. 616 and 617, printed on pure vellum. As many of the leaves have rough edges, they show that no copy on paper can be much taller or wider than this one, which is only a large fragment of this first Bible, with date, names of printers, and place.

619. Psalms (Latin). Psalterium, etc. 126 leaves, twenty long lines in a full page, no signatures, catch-words or numbering. Large fine type resembling [Albert Pfister's, Bamberg, 1462?]. 4to.
Lent by the Bodleian Library.

620. Bible (First German). *Begin.* [B]Ruder Ambrosius der hat, etc. [Genesis commences fol. 4 recto, in col. 1. I]n dem anegang

geschieff got etc. *End.* [fol. 400 verso, col. 2.] Die genade vnsero herren ihe/su cristi sey mit vns allen Amen. [followed by five leaves containing the titles and arguments of the Psalms]. *End.* in nach d'menig seiner grössung. Amen. [Strasburg: Joannes Mentelin, 1466?] Folio. 15½ by 11½ inches. *Lent by Her Majesty the Queen.*

Without title-page, pagination or register, 405 printed leaves in double columns, 60 lines to a full column; there is a blank leaf at the end of the Gospels. A magnificent copy, richly illuminated in gold and colours.

621. Bible (First German). *Begin.* [B]Ruder Ambrosius der hat, *etc.* Another very fine copy. [Strasburg: Joannes Mentelin, 1466?]. Folio. *Lent by Earl Spencer.*

405 printed leaves, 2 columns, 60 lines in a full column. This is also a splendid copy, beautifully illuminated in gold and colours, but in a style quite different from No. 620, lent by Her Majesty the Queen.

622. Bible (Second German). *Begin.* [B]Ruder Ambrosius d'hat vns bracht ein deine gab etc. [preceded by two leaves containing the table of rubrics. Genesis begins in col. 1 on the recto of fol. 6. A]N dē angang beschüff got den hymel vn̄ die erde. *End.* [fol. 400 verso, col. 2.] . . . Die genad vnsers herren jhesu cristi sey mit vns allen. Amen. [followed by five leaves containing the titles and arguments of the Psalms] *End.* in nach d'meing seiner grössung. Amen. [Strasburg: Heinrich Eggestyn, 1466?] Folio. 16 by 11½ inches. *Lent by Earl Spencer.*

Without title-page, pagination or register. 405 leaves printed in double columns, 60 lines to a full column; foll. 2, 103, and 157 have the verso blank.

623. Bible (Latin). *Begin.* [F]Rater ambrosi' tua etc. [Genesis begins fol. 4 verso, col. 2, lin. 10. I]N principio creauit deus celū ꝛ terrā. *End.* [Fol. 631 verso, col. 2.] vobis amen. [Followed by a table of rubrics occupying four leaves.] Gothic letter. [Strasburg: H. Eggestein, 1468?] Folio. *Lent by Earl Spencer.*

Without title-page, pagination, or signatures; 635 leaves, printed in double columns, 41 lines to a full column. The rubrics and initials are in MS. This is the first edition of the Latin Bible by Eggestein. This copy wants the four leaves of the table of rubrics.

624. Bible (Latin). *Begin.* [F]Rater ambrosius tua mi/chi munuscula perferens, etc. [Genesis begins fol. 4, col. 2. I]N principio creauit deus celū ꝛ terrā. *End.* [Fol. 493 verso, col. 2, lin. 7.] mini n̄ri ihesu cristi cū omnibis vobis amē. Gothic letter. [Strasburg: H. Eggestein, 1469?] Folio. *Lent by Earl Spencer.*

Without title-page, pagination, or signatures; 493 leaves, printed in double columns, 45 lines to a full column; the verses of foll. 124 and 330 are blank; the initials and rubrics are in MS. throughout. This edition is sometimes attributed to J. Baemler of Augsburg; but the type is the same as that of the edition generally attributed to Eggestein. The book contains the same paper-mark as that which is undoubtedly Eggestein, and is one of the marks ascribed to him by Sotheby in the Typography of the fifteenth century.

625. Bible (Third German). *Begin.* Hie hept sich an die vorred oder die epistel des heiligen priesters sant Jeronimi zu paulinum von al en gotlichen historien đ' brüder vnder der Biblē Das erst capitel. *End.* Die genade vnsers herrn ihesu cristi sei mit vns allen. Amen. Deo Gracjas *End.* Hje hebt sich an ein Register über die bücher đ Biblen, etc. [Augsburg? J. Pflanzmann? or C. Fyner? Eslingen? 1470?] Folio. 15½ by 10¼ inches.

Lent by Earl Spencer.

Without title-page, signatures, or pagination. Printed in double columns, 54 lines to a full column.

626. Bible (Latin). *Begin.* [T]Abula omniū diuine scp̃ture seu biblie libroꝝ [occupying twenty-eight leaves. Fol. 29 begins] Incipit epl'a sācti iheronimi ad paulinū etc. [Fol. 33 recto, col. 2.] Explicit ꝑlogus. Incipit liber bresith quem nos genesim dicim'. *End.* [Fol. 724 recto, col. 2.] Explicit liber apocalipsis beati Johannis apostoli. Gothic letter. 2 vols. [Cologne: Ulric Zell, 1470?] Folio. 11½ by 8½ inches.

Lent by Earl Spencer.

Without title-page, pagination, or signatures; 724 leaves, printed in double columns, 42 lines to a full column.

627. Bible (Latin). Another edition. [Cologne: Ulrich Zell, 1470?]

Lent by the Bodleian Library.

Two columns of 42 lines to a full column.

628. Bible (Italian). *Begin.* [Fol. 7 recto.] Prologo. Qvi comincia la solemne Epistola di Sancto Hieronymo . . . . reportata per prologo sopra tutta la Biblia. [Foll. 1-6 are occupied by tables of the books of the old Testament, and a table of chapters to the first part. Fol. 11 verso.] Biblia in lingva volgare tradutta: lo primo libro secondo la lingva Greca etc. [Fol. 316 verso.] Finisse il Psalterio di David. [Part 2, fol. 1. *Begin.*] Prologo. di. San. Jeronimo. supra. ilibri. Disalomone. *End.* [Fol. 331 verso.] Qvivi finisse Lapocalipsis et e il fine del novo testamento M.CCCC.LXXI. In Kalende. de Octobrio. [followed by one leaf, containing on the recto: Tabula de testamento nouo.] Two parts. [Venice: N. Jenson,] 1471. Folio. 16¼ by 11 inches.

Lent by Earl Spencer.

Without title-page, pagination, or signatures; part 1 contains 316, and part 2, 332 leaves, printed in long lines, 50 lines to a full page; the initial letters are either left blank, or printed in small characters throughout. Foll. 1 and 6 of part 1 are blank on the recto and fol. 5 on the verso. Foll. 206 and 232 of part 2 are blank on the verso.

629. Bible (Latin). [The Bible, *Lat.*, Edited by J. Andreas.] *Begin.* [Vol. 1, fol. 1, recto.] Io. An[dreæ] Episcopi Alerien̄ ad Paulum II. Venetum Pon. Max. epistola [verso]. Sequitur tabula, etc. [Fol. 2, verso]. Paulo II. Veneto summo Pont. Mathias Palmerius fœlicitate. [Line 30.] Aristeas ad Philocratem fratem per Mathiam Palmeriū Pisanū e Grēco in Latinū cōversus [Fol. 17, recto]. Incipit epistola sancti Hieronymi ad Paulinū presbyterū de omnibus divine historie libris [Fol. 20, recto, last line]. Incipit liber Bresith quem nos Genesin dicimus I. [*End.*] Finis Psalterii. [Vol. 2, fol. 1, recto.] Epistola sācti Hieronymi p̃sbyteri ad Chromatiū et Heliodorum Episcopos de Libris Salomonis [Colophon] Aspicis illustris lector quicunqꝫ libellos/ Sicupis artificum nomina nosse : lege./ Aspera videbis cognomina Teutona : forsun/ Mitiget ars musis inscia uerba uirum./ Cōradus suueynheym : Arnoldus panartzqꝫ magistri/ Rome impresserunt talia multa simul/ Petrus cum fratro Francisco Maximus ambo/ Huic operi aptatam contribuere domum/ M.CCCC.LXXI. [On the recto of the following leaf], (Incipiunt interpretationes Hebraicorum Nominum). 2 vols. Rome : Sweynheym and Pannartz, 1471. Folio. 15½ by 11½ inches. *Lent by Earl Spencer.*

Without title-page, register, catchwords, or pagination. In vol. 1 there are 279 leaves, and in vol. 2, 341. The preliminary matter in vol. 1 occupies 18 leaves, foll. 15 and 16 being left blank. The "Interpretationes Hebraicorum Nominum" at the end of vol. 2 occupy 62 leaves. The first Bible printed in Rome ; only 275 copies were printed.

630. Bible (Latin). *Begin.* Incip̃ expl'a scī iheronimi ad paulinū p̃sbiterū om̃ibs divine historie libris. *End.* P̃ns hoc opus p̃clarissimū. Alma in urbe magūtina. . . . . Artificiosa quadam adinvencōe impremēdi seu caracterizādi absqꝫ ulla calami exaracōne sic effigiatū. et ad eusebiam dei industrie ēcsūmatū ꝑ Petrū schoiffer de gernshez, etc. 2 vols. [Mentz]: Schoeffer, 1472. Folio. *Lent by the Bodleian Library.*

Without pagination, register, or catchwords ; 471 leaves ; printed in double columns, 48 lines to a full column. This edition very closely resembles that of 1462, but they are not identical, as has been supposed.

630*. Bible (Fourth German). 2 volumes, 408 and 104 leaves, in two columns of 57 lines in a full column. [Nuremberg : Sensenschmidt und Frissner, 1470-73. Folio.] *Lent by the Rev. Dr. Ginsburg.*

631. Bible (Fifth German). 2 vols., 553 leaves, 2 columns of 58 lines in a full column. Augsburg : [Gunther Zainer ?] 1473-75. Folio. *Lent by Earl Spencer.*

632. Bible (Latin). *Begin.* [F]Rater ābrosi’ tua mi, etc. [Genesis begins fol. 3 verso in the middle of col 2. I]N principio creauit de’ celū et terrā. *End.* [Fol. 436 verso, col. 1.] nostri ihesu cristi cū omnib’ vob’ amen. Gothic letter. [Basle: Berthold Rodt (?) and Bernard Richel, 1473 (?).] Folio.

Lent by the Rev. Dr. Ginsburg.

Without title-page, pagination, or signatures; 436 leaves printed in double columns, 50 and 48 lines to a full column. The first part, as far as the end of the Psalms, fol. 220 verso, is printed in a type used by Berthold Rodt, and the remainder in one used by Bernard Richel. The initials and rubrics of the first part are in MS., while some of the initials in the second part are from wood engravings.

633. Bible (Latin). *Begin.* Incipit epistola sancti iheronimi ad paulinum etc. [being the commencement of the table of rubrics, etc., which occupies four leaves, the verso of the last blank. Fol. 5] *begin.* [F]Rater ambrosi’ tua mi, etc. [Genesis begins fol. 8 recto, in the middle of col. 2. I]N principio creauit deus celum et terrā. *End.* [Fol. 537 recto, col. 1.] Gra-/cia dn̄i nr̄i ih’u xp̄i cū om̄ibs vobis amen. Gothic letter. [Basle: Berthold Rodt (?), 1474 (?)]. Folio. *Lent by the Rev. Dr. Ginsburg.*

Without title-page, pagination, or signatures; 537 leaves, printed in double columns, 47 lines to a full column. The rubrics and initials are in MS. throughout.

634. Bible (Latin). *Begin.* Incipit epistola sancti iheronimi ad pauli-/num presbiterum de omnibus divine historie libris. [Fol. 3 verso, col. 2, lin. 11 from the bottom.] Incipit liber bresich q̃; nos genesim dicim’. *End.* [Fol. 461 verso, col. 1] mini nostri ihesu cristi cum omnib’ vob’ amen. Et sic est finis. [Fol. 462 recto.] VEnerabili viro do-/mino. Jacobo de ysenaco. Menardus, etc. [A general notice of the Bible, ending fol. 465 verso, col. 2, with seven Latin verses, *begin*] Qui memor esse cupit librorum bibliotece. [Fol. 466 recto]. Incipit tabula canonum, etc. Gothic letter. [Basle: Bernard Richel, 1474 (?).] Folio.

Lent by Henry White, Esq.

Without title-page, pagination, or signatures; 460 leaves, printed in double columns, 48 lines to a full column. The initials are from wood engravings.

635. Bible (Sixth German). *Begin.* [Fol. 1.] ¶ Hie höbet an die Epistel des heyligen priesters sant Jheronimi, etc. [preceded by one leaf, containing the register of the books on the verso. Fol. v. recto, col. 1.] ¶ Eyn end hat die vorred vnd hebet an das būch Presith oder Genesis, etc. *End.* [Fol. cx.] ¶ Diss durchleūchtigost werck der gantzen heyligen geschrifft. genandt die Bibel fūr all ander vorgedrucket teutsch biblen. lauterer. klārer.

vnnd warer. . . . . hat hie ein ende, etc. Gothic letter. Augspurg: [Gunther Zainer, 1475 (?)] Folio.
Lent by Henry J. Atkinson, Esq.

Without title-page or register; numeration—Old Testament, i-ccccxxj; New Testament, i-cx. Printed in double columns, 58 and 59 lines to a full column. The first Bible with the leaves folioed (?)

636. Bible (Sixth German). Another copy, very fine, measuring 18½ by 13 inches. [Gunther Zainer, 1475?] Folio.
Lent by Earl Spencer.

637. Bible (Latin). *Begin.* Incip̃ epl'a sc̃ti hieronimi ad paulinū p̃sbiteꝝ de oībs divine historie libris. [Fol. 4 recto, col. 1, lin. 7.] Expł ꝑlogus. Incipit liber bhresit quē nos genesim dicimus. *End.* Opus veteris nouiqꝫ testamēti. Impressum ad laudez & gloriam sancte ac indiuidue trinitatis, etc. Gothic letter. Per Anthoniũ Coberger, in regia ciuitate Nurmbergeñ, 1475. Folio.
Lent by Earl Spencer.

Without title-page, pagination, or signatures; 481 leaves printed in double columns, 48 lines to a full column. Koberger in 26 years printed 13 editions of the Bible, of which this is the first.

638. Bible (Latin). Another copy. A. Coberger. Nuremberg, 1475. Folio. *Lent by Henry J. Atkinson, Esq.*

639. Bible (Latin). *Begin.* Prologus in Genesim. Incipit epl'a sancti Hieronymi, etc. [Fol. 3 verso, col. 1, at the bottom.] Explicit p̃fatio. Incipit liber Genesis qui dicĩ hebraice bresith. *End.* [Fol. 421 verso, col. 2.] Explicit Biblia impressa Venetijs, etc. [Fol. 422 recto.] Incipiūt interp̃tatiões hebraicorū nominū, etc. Gothic letter. ꝑ Frāciscū de hailbrun & Nicolaũ de frankfordia socios, Venetijs, 1475. Small folio. *Lent by Earl Spencer.*

Without title-page, pagination, or signatures; 454 leaves printed in double columns (except the table of Hebrew names, which has three columns), 51 lines to a full column. The initials are in MS, and the verso of the last leaf is blank. This is the first Latin Bible printed at Venice.

640. Bible (Latin). *Begin.* Quia vestigia seq̃mur Joann. An. Ep̃i Aleriensis quē nihil reliq̃sse cōperium' quod ulteriori emendatione egeat, preter pauxilla q̃ vicio compositorum litterar, viciata sunt. Ideoqꝫ epistolã quã ip̃e ꝑposuit omittere nolium, ne cuj' doctrinā imitamur, ejus ɔdignā laudē videamur supprimere. Joann[is] An[dreæ] Episcopi Alerien[sis] ad Paulū secūdum Venetum Pon. Max. epistola. (Aristeas ad Philocratē fratrem per M. Palmeriū e Greco in Latinum conversus. Interp̃tationes hebrai-

corum nominū.) Gothic letter. 2 vols. A. Frisner et J. Sensenschmit ĩ nuremberga, 1475. Folio. *Lent by Earl Spencer.*

Without title-page, register, or pagination; printed in double columns, 60 lines to a full column. The preliminary matter, including the prefaces of Saint Jerome, occupies 11 leaves. The "Interpretationes," etc., are placed at the end, after the imprint. Splendid copy on large paper, measuring 19 by 13 inches.

641. Bible (Latin). *Begin.* [F]Rater ambrosius tua mihi munuscula perferēs: etc. [Fol. 3 recto, col. 1, lin. 8 from the bottom] Explicit p̃fatio Incip̃. Liber Genesis qui dicit' hebraice bresith. [Fol. 284 verso, col. 2. *End.*] Vet' testamētū a religiosis uiris ac prudentissimis correctū atq̧ ꝑ me iohānē petrū d'ferratis cremonēsē placētie imp̃ssus. Anno dñi Mcccc.lxx quinto felicit' explicit. [Fol. 285 recto, col. 1. *Begin.*] Incipit epistloa sancti hieronimi . . . sup. libro quatuor euāge-/lioꝝ [Fol. 357 verso, col. 2. *End.*] Explicit liber actuum apostoloꝝ cum reli-/quis noui libris testamenti etc. *End.* [Fol. 391 recto, col. 2.] Biblie uocabuloꝝ interpretationes expliciūt. Gothic letter. ꝑ iohānē petrū d' ferratis, placētie, 1475. 4to. *Lent by Earl Spencer.*

Without title-page, pagination, or signatures; 391 leaves, printed in double columns, 60 lines to a full column. This is said to be the first printed book at Placentia, and is believed to be the first Bible printed in quarto.

642. Bible (Latin). *Begin.* [F]Rater Ambrosi' tua mihi munus-/cula perferens: etc. [Genesis begins fol. 3 verso, col. 1. lin. 14 from the bottom—I]N principio creauit de' celum & tr'ā. *End.* [Fol. 425 recto, col. 1.] domini nostri ihesu xp̃i cū ōmibs vobis amē. [Strasburg? 1475?] Folio. *Lent by the Rev. Dr. Ginsburg.*

Without title-page, pagination, or signatures; 425 leaves, printed in double columns, 56 lines to a full column; the initials and rubrics are in MS. throughout; fol. 7 verso, at the bottom of col. 2 two lines omitted in printing are supplied in MS. and fol. 300 verso, one line is similarly supplied at the bottom of col. 2. The versos of foll. 117 and 213 are blank.

643. Bible (Latin). *Begin.* [Sig. A i.] Prologus in Genesim. Feliciter incipit. Incipit epl'a sancti Hierony-/mi etc. [preceded by one leaf, containing on the verso: an epistle to Thomas Taqui, from Blasius Romerus, with the answer of the former.—Sig. A iii verso, col. 1.] Explicit p̃fatio. Incipit liber genesis qui dicit' hebraice bresith. [eighth leaf of sig. tt. verso]. Explicit Biblia. Incipiūt interp̃tationes he-/braicorū nominū, etc. *End.* Editum opus & emēdatū accuratissime ac deligēter, etc. Gothic letter. Impressit M. Morauus . . . In urbe Neapoli, 1476. Folio. Printed on vellum. *Lent by Earl Spencer.*

Without title-page or pagination; sign. A—z & aa—ll, lm, mm—yy, and z. Printed in double columns, except the table of names, which is in three columns. Query, is not this the first Bible with printer's signatures?

644. Bible (Latin). *Begin.* [Sig. a 2.] Prologus. Incipit epl'a sācti Hieronymi ad Paulinū etc. [Genesis begins sig. a 5.] Incipit liber genesis ꝗ dicitur hebraice bresith. *End.* Biblia impressa Venetijs opera atqꝫ impensa Nicolai Jenson Gallici etc. (interpretationes hebraicorū nominum etc.) Gothic letter. Printed on vellum. Venetijs: N. Jenson, 1476. Folio.

Lent by Earl Spencer.

Without title-page or pagination; sig. a 2—z. & 3, 4, A—X. The first leaf of sig. a and the last of sig. h are blank; at the end is a table of the register on one page in the copies on paper, but generally wanting like this one when printed on vellum. This copy, printed on the thinnest and purest vellum, is splendidly illuminated with gold and colours, including miniatures of high art.

645. Bible (Latin). Another copy. Same edition as No. 644, but printed on paper. Venetiis: Nicolas Jenson, 1476. Small folio.

Lent by Henry White, Esq.

This copy has the rare end leaf containing the register. It is still a question whether this, No. 646, the Naples or the Paris Bible, all of 1476, was the first Bible with printer's signatures. They all appeared with signatures the same year.

645*. Bible (Latin). *Begin.* Epistola beati hieronymi ad paulinū p̃sby-terū de ōnibus diuine hystorie libris incipit. [Fol. 4 recto, col. 2. lin. 7.] Incipit liber Bresith. quē nos Genesim dicimus. *End.* [Fol. 482 recto, col. 2]. Finit liber apocalipsis beati iohannis apl'i. [followed by twenty Latin verses beginning:]

Me duce carpe viam! qui celū ascendere gestis.

[and ending]

Jam tribus vndecimus lustris francos Ludouicus.
Rexerat! vlricus martinus itemqꝫ michael.
Orti teutonia, hanc mihi composuere figurā.
Parisij arte sua-me correctā vigilanter.
Venalem in vico iacobi sol aureus offert.

[Fol. 483. sig. a. j.] Interpretationes hebraicorum nominū feliciter incipiunt. Gothic letter. Ulricus [Gering] Martinus [Crantz] Michael [Friburger]. Parisij, [1476]. Folio. 14¼ by 11 inches.

Lent by Earl Spencer.

Without title-page or pagination; sign. to the table of names only, A—C. 509 leaves, printed (except the table of names) in double columns, 48 lines to a full column; the table of names is printed in treble columns, 60 lines to a full column. The initials are printed in small characters, the verso of fol. 482 is blank. This is the first Bible printed [illegible] Paris.

646. Bible (Latin). *Begin.* [sig. a 2.] Prologus in bibliam—Incipit epl'a sancti Hieronymi ad Paulinū etc. [Sig. a 4 verso, col. 2 at the bottom.] Explicit p̃fatio. Incipit liber Genesis qui dicit hebraice bresith. *End.* Explicit biblia īpressa Venetijs etc. (interp̃ta-

tiones hebraicorū nominū etc. Gothic letter. ꝑ Frāciscū de hailbrun ⁊ Nicolaū d'frankfordia socios, Venetijs, 1476. Folio.
Lent by Henry White, Esq.

Without title-page or pagination; sign. A 2—y, j, 2—18. A—C. The first Bible with a date having printers' signatures? see Nos. 643, 645, 645*.

647. Bible (Latin). Aurea Biblia. 1476. Folio.
Lent by Henry White, Esq.

648. Bible (Seventh German). *Begin* [Fol. 1, recto]. Die epistel Iheronimi zu Paulinum. *End.* [Fol. 332 recto] Diss durchleicht igest werck d gantz en heyligen geschrift genandt die bibel . . . hat hie eyn ende. Augspurg: [Gunther Zainer], 1477. Folio. 2 vols. 321 & 332 leaves. *Lent by Earl Spencer.*

Without title-page, register, and catchword. Printed in double columns, 51 lines to a full page. The first German Bible with a date.

649. Bible (Italian). [The Holy Bible, with the history of the Septuagint by Aristeas, translated into Italian by N. de Malermi.] Pt. 1. *Begin.* Registro de la prima parte de la Biblia. Pt. 2. *Begin.* Registro del secondo libro. 2 pt. Venetia: Antonio Bolognese, 1477. Folio. *Lent by Henry White, Esq.*

Printed in double columns. Each part has a distinct register, without title-page or pagination. Aristeas is at the end of part 1: part 2 commences with the Proverbs.

650. Bible (Latin). *Begin.* Incipit epl'a sancti hieronimi ad paulinu etc. [Fol. 3 verso, col. 3. lin. 8 from the bottom]. Incipit liber bresith quem nos genesim dicimus. *End.* [Fol. 461 verso, col. 2. lin. 3.] Finit liber apocalipsꝰ beati iohānis apl'i. followed by the Colophon. Fol. 462 recto. *Begin.* V]Enēabili viro dn̄o iacobo de ysenaco. Menard' solo noīe monachus etc. [A general notice of the Bible, followed by the Canons of Eusebius; the whole occupying six leaves.] Gothic letter. ꝑ Antonium Coburger In regia ciuitate Nurnbergn̄, 1477. Folio.
Lent by the Rev. Dr. Ginsburg.

Without title-page, pagination, or signatures; 467 leaves printed in double columns, 51 lines to a full column.

651. Bible (Latin). *Begin.* Epistola. Incipit epistola sācti hieronimi ad paulinū presbiteꝝ de oib' diuine historie libris. [Genesis begins fol. 3 verso, col. 1.] Incipit liber bresich qꝫ nos genesim dici'. *End.* [Fol. 390 recto, col. 1] om̄ibs vob amen.—Et sic est finis. [same page, col. 2—V]enerabili viro dn̄o. Jacobo de ysenaco. Menard' solo no-miē monach' etc. [A general notice of the Bible, extending to the verso of fol. 393, col. 1, and

ending with seven verses. *Begin.*] Qui memor esse cupit libroꝝ bibliotece [and *End.*] credentes verbis sacris saluare paratus I ꝶ Λ3. Gothic letter. [Nuremberg? Jo. Sensenschmidt?], 1476. Folio.
Lent by the Rev. Dr. Ginsburg.

Without title-page, pagination, or signatures, 393 leaves printed in double columns, 57 lines to a full column; between fol. 17 and 18 half a leaf is inserted with part of a single column printed on the verso, to supply an omission at the end of fol. 18, col. 2.

652. New Testament (French). *Begin.* Cy commence la table du nouuau testament. *End.* Cy finist lapocalipse et samblablement le nouueau testament [translated by G. des Moulins] veu et corrige par venerables personnes frẽs iullien macho et pierre sarget [sic. *i.e.* Farget.] etc. Bartholemieu buyer, lion, [1477?] 4to.
Lent by Earl Spencer.

Without title-page or pagination, sign. a—c; a—t and A—I. 299 leaves printed in long lines, 28 lines to a full page, and two blank leaves, one at the end of the table and another at the end of the book. The first edition of the New Testament in French.

653. Old Testament (First Dutch). *Begin.* Hier beghĩt dat prologus vãder biblẽ des ouersetters te duytsche vtẽ latine. [Fol. 2, recto, I.]Nden beghin sciep god hemel ẽn aerde, etc. *End.* Hier eyndt de prophect malachias, etc. Jacob iacobs soen ẽn Mauritius Yemants Zoen van middelborch. Delf, 1477. Small folio. 2 volumes. *Lent by Earl Spencer.*

The Book of Psalms was omitted in this edition, but appeared separately three years later. Without title-page, register, catchwords, or pagination; printed in double columns, 38 lines to a full column. This is the first edition of the Old Testament in the Dutch language.

654. Old Testament (First Dutch). Hier beghĩt dat prologus, *etc.* Another fine large copy. Jacob iacobs soen ẽn Mauritius Yemants Zoen van Middelborch, Delf, 1477. 2 vols. Small folio.
Lent by the Dutch Church in Austin Friars.

655. Bible (Latin). *Begin.* [Sig. A 2.] Prologus in bibliam. Incipit epistola sancti Hieronymi etc. [Genesis begins Sig. A 4 verso, col. 2 at the top. I]N princi-pio crea-uit deus celū & terrā. (interp̃tationes hebraicoꝝ nominū etc.] Gothic letter. per Leonardum vuild de Ratisbona expensis Nicolai de franckfordia, Venetijs, 1478. Folio. *Lent by the Rev. Dr. Ginsburg.*

Without title-page or pagination; Sign. A 2—y, j, 2—i 8, A—C; at the end is a table of the register on one page.

656. Bible (Latin). *Begin.* [Fol. A 2] Prologus in bibliam. Incipit eplā sancti Hieronymi ad Paulinū p̃brem d' oîb' dīne historie

libris. *End.* Biblia impressa Venetiis, etc. (Interp̃tationes hebraicorū nominū scdm ordinem alphabeti). Gothic letter. Opera atqꝫ impēsa T. de Reynsburch ⁊ Reynaldi de Novimagio. Venetiis, 1478. Folio. *Lent by the Rev. Dr. Ginsburg.*

Without title-page or pagination; the "Interptationes hebraicorū nominū" are at the end after the imprint.

657. Bible (Latin). *Begin.* Incipit epła sancti Hieronimi ad Paulinū presbiteꝝ de oīb' diuine historie libris. *End.* Anno incarnatōnis dn̄ice. Millesimo-quadringentesimoseptuagesimo octavo Mai ṽo Kl' octauo decimo. Qꝝ insigne veteris nouiqꝫ testamenti opus. Cum canonibs euāgelistarumqꝫ concordantiis, etc. Gothic letter. Per Antoniū Coburger, In oppido Nurnbergn̄. Mai vo Kł. 18. 1478. Folio. *Lent by the Rev. Dr. Ginsburg.*

Without title-page or register. Preceding the Epistle of Saint Jerome is a leaf containing a table of the books; the canons are placed after the imprint and have no pagination. This is Coberger's third Latin edition.

658. Bible (Latin). *Begin.* [Fol. j.] Incipit epl'a sancti Hieronimi ad Paulinū, etc. [preceded by one leaf containing an index of the books on the verso.—Genesis begins fol. iiij.] Liber Genesis. *End.* [Fol. ccccl xj.] . . . . insigne veteris nouiqꝫ testamenti opus. cum canonibs euāgelistarumqꝫ concordantijs . . . . finit feliciter. [Then follows: V]enerabili viro domino Jacobo de ysenaco. Menard' . . monachus . . Rogatus nuper a vobis . . . q̃tenus aliquā generalem ⁊ ꝯpediosam libroꝝ biblie ꝯscriberem notitia etc. [and afterwards] Incipit tabula canonū, etc. Gothic letter. Per Antoniū Coburger, in oppido Nurnbergn̄. IV. Id. Nov. 1478. Folio. *Lent by the Rev. Dr. Ginsburg.*

The collation of this, Coberger's fourth Latin edition, is the same as the third, but it is a distinct edition.

659. New Testament (Latin). Signature in eights. 2 cols. 1478? 8vo. *Lent by the Bodleian Library.*

660. Bible (Latin). *Begin.* [Sig. a 2] Incipit epistola beati Hieronymi ad Paulinum presbyterum de omnibus divine historie libris. *End.* "Fontibus ex Grecis hebreorum q̃ 93 libris." "Emendata satis et decorata simul. / Biblia sum pn̄s supos ego testor et astra. / Est imp̃ssa nec in arbe mihi similis. / Singula qꝫ loca cū concordantib' extāt. / Orthographia simul q̃; bene p̃ssa manet." Gothic letter. [1479?] Folio. *Lent by the Rev. Dr. Ginsburg.*

Without title-page or pagination. This is supposed to be the first of the editions distinguished by the appellation "Fontibus ex Græcis," in which case it is of the date of 1479, or still earlier.

661. Bible (Latin). *Begin.* Incipit epl'a Hieronimi ad Paulinū presbiteꝝ de oībs diuine historie libris. *End.* Anno īcarnatois dominice. Millesimo-q̃drī gē tesimo septuagesimonono sexto die augusti. Iꝝ īsigne veteris nouiqꝫ testamēti op' cū canonibs euāgelistarūqꝫ ꝛ cordātiis, etc. (Interpretationes Hebraicorum nominum.) Gothic letter. Per Antoniuz Coburger, In oppido. Nurnbergñ, 1479. Folio. *Lent by the Rev. Dr. Ginsburg.*

Without title-page or register. Printed in double columns, 51 lines to a full column. The "Canons" and "Interpretations" are without pagination. This is Coberger's fifth Latin Bible.

662. Bible (Latin). *Begin.* [Sig. A 2.] Prologus. Incipit epl'a Hieronymi ad paulinum, etc. [Genesis begins sig. A 5.] Incipit liber genesis qui dicit̃ hebraice bresith. *End.* Biblia īpressa Venetiis, etc. [Then follows, sig. Q] Incipiunt interpretationes hebraicoꝝ nominum, etc. [and on the last leaf] Registrum biblie. Gothic letter. Opera . . . Venetus : Nicolai Jenson, 1479. Folio. *Lent by the British and Foreign Bible Society.*

Without title-page or pagination, signatures A—Z, ꝛ, ɔ, ꝝ. A—V.

663. Bible (Eighth German). *End.* Diss durchleuchtigest werck d'ganczen heiligē geschrifft. genannt die Bibel für all ander vorgedruckt teutsch Bibeln. lauterer. ꝁlärer. vnd warer nach rechtem gemeynē teutsch dañ vorgedruckt. hat hye ein ende, etc. 2 Th. Augspurg: Anthoni Sorg, 1480. Folio. *Lent by the Rev. Dr. Ginsburg.*

Without title-page or signatures; each Th. is preceded by a register or index.

664. Bible (First German, low). *Begin.* [D] Ie born der ewyger wijsheyt dat wort gædes ī dē hogestē sprekz : etc. [Fol. 4 recto.] (Hijr beghynt Genesis dat erste boeck der vijf boeckere Moysi, etc.) *End.* Een salich ende hefft dat boek der hemelikē apenbaringe. sent Johans des ewangelistē . . vñ dar mede de gantse bybel. dar van gade dank unde loff sy in ewicheyt. Amen. [Cologne, 1480 ?] Folio. *Lent by the Rev. Dr. Ginsburg.*

Printed in double columns, without title-page, register, or pagination; 57 lines to a full column.

665. Bible (Latin). *Begin.* Prologus in bibliam. Incipit epistola sancti Hieronymi ad Paulinum presbyterum : de omnibus diuine historie libris. (interpretatioēs hebraicorū nominū, etc.) Gothic letter. Venetijs : per Franciscum de hailbrun, 1480. 4to. *Lent by the Bodleian Library.*

Without title-page or pagination. Signatures a—y, j, z. z, 4-18, A—D.

666. Psalms (Greek and Latin). *Begin.* [Fol. 3, recto] ΔΑΥΙΔ ΠΡΟΦΗΤΟΥ ΚΑΙ ΒΑϹΙΛΕΩϹ ΜΕΛΟϹ. David prophetæ et

regis melos. [Preceded by Ioannes [Crestonus] placentinus Monachus Reuerēdo patri & domino. D. Ludouico Donato Episcopo Bergomensi, S. p. d. commencing on the verso of fol. 1.] *End.* *ποδας ἡμῶν εἰς ὁδον εἰρηνης.* pedes nostrum in uiam pacis [Edited by J. Crestonus]. Mediolani, 1481. Folio. 11¼ by 8¼ inches. *Lent by Earl Spencer.*

Eighty-one leaves, sig. a i—z iii. This is the first of the editions printed at Milan in 1481, and is known by its colophon : "Impressum Mediolani anno Mcccc. Lxxxi. die. xx. Septembris." It is printed in double columns, containing 28 and 29 lines in a full column. No pagination or catchwords.

667. Bible (Latin). *Begin.* Incipit epl'a sancti Hieronimi ad Paulinu presbiteꝝ de oībs diuine historie libris. *End.* Anno incarnationis dūice. Millesimoquadringentesimooctuagesimo. Mai vero Kl' octauo decimo. Qꝝ insigne veteris nouiq̧ testamenti opus. cum canonib' euangelistarumq̧ concordantiis, etc. Per Antoniuz Coburger, In oppido Nurnbergn̄, 1480. Folio.

Lent by the Rev. Dr. Ginsburg.

Without title-page or register. Preceding the epistle of Saint Jerome is a leaf containing a table of the books ; the canons are placed after the imprint, and have no pagination. This is Coburger's sixth Latin edition.

668. Bible (Latin). [The Holy B. in Latin, according to the Vulgate translation, with the Glossa Ordinaria of Walafridus Strabo, and the Glossa interlinearis of Anselmus Scholasticus.] *Begin.* Epistola beati Hieronimi presbiteri ad Paulinum presbiterū . . . incipit. [Fol. 3 verso :] Glossa ordinaria incipit [Fol. 5 recto :] [I]N pricipio creauit de' celum ⁊ terrā, etc. Gothic letter. 4 vols. [Venice? 1480?] Folio. *Lent by the Sion College Library.*

A manuscript note in Latin on the cover of vol. I. says that in 1480 this book belonged to Giles de Bresc, Rector of S. Mary the Virgin outside Malines, and that he bought it for 26 florins.

669. Psalms (Dutch). leaves, lines. *End.* Hier eyndet die duytsch Souter end es gheprent te Delf, 1480. 16mo.

Lent by the Bodleian Library.

278 leaves, 17 lines. Signatures a b c d e f g h i k l m n o p q r ⁊ ſ s t v w x y z A B C D E F G H in eights and I in 6 leaves, in all 35 sheets, or 278 leaves.

670. Bible (Latin). *Begin.* Incipit epistola sancti Hieronymi ad . . . divine historie libris. Sig. a 5 recto, col. 2.] In principio creavit de' . . . t'rā, etc. (Iterp̃tatiōes hebraicorū nominū s'm ordinem alphabeti.) Gothic letter. 1481. Folio.

Lent by Henry J. Atkinson, Esq.

Without title-page, pagination, or catchwords. Sig. a—y, A—Y, 1-13, 570 leaves, printed in double columns, 47 lines to a full column. This is one of the "Fontibus ex Græcis" editions. The Colophon, which is at the end of the Apocalypse, is followed by the Rubric of the Proper Lessons and the "Interpretationes."

680. BIBLE (Latin). With Commentaries of De Lyra. 2 vols. Nurnbergñ: Anthonius Coberger, 1481. Folio.
Lent by Matthew Ridgway, Esq.

681. BIBLE (Latin). *Begin.* Incipit epistola sancti Hieronym ad Paulinū, etc. [Sig. a 5 recto, col. 2] i N principio creavit de' celū ꝛ trā, etc. (Iterp̃tatioes hebraicorū nominū s'm ordinem alphabete.) Gothic letter. 1481. Folio.
Lent by Henry J. Atkinson, Esq.

Without title-page, pagination, or catchwords. Sig. a—y, A—Y, 1-13, 570 leaves, printed in double columns, 47 lines to a full column. This is one of the "Fontibus ex Græcis" editions. The colophon, which is at the end of the Apocalypse, is followed by the Rubric of the Proper Lessons, and the "Interpretationes."

682. PENTATEUCH (Hebrew). חומש עם תרבום אונקלום ופיורש רשי. *Begin.* בראשית. On vellum. [Bologna: Abraham ben Chayim de' Tintori, 1482.] Folio. *Lent by Earl Spencer.*

First edition of the Pentateuch in Hebrew.

683. VORAGINE (James de). The Golden Legende. [*Colophon*] Thus endeth the legende named/ in latyn legenda aurea, that is to saye/ in englysshe the golden legende, For/ lyke as golde passeth in valewe alle/ other metalles, so thys legende excedeth/ alle other bookes, wherin ben contey-/ned alle the hygh and grete festys of/ our lord, the festys of our blessyd la/dy, the lyues passyons and myracles/ of many other sayntes, and other hys-/toryes and actes, as al allonge here/ afore is made mencyon, whiche werke/ I haue accomplisshed at the commaundemente and requeste of the noble and/ puyssaunte erle, and my special good/ lord Wyllyam erle of arondel, ꝛ haue/ fynysshed it at Westmestre the twenty/ day of nouembre, the yere of our lord/ M, CCCC, lxxxiij, ꝛ the fyrst yere/ of the reygne of Kyng Rychard the/ thyrd **By me Wyllyam Caxton.** Folio.
Lent by the Rev. Dr. Gott.

First edition. Four preliminary leaves, comprising the Prologue and two tables; text in double columns, folioed 1 to ccccxliij.

This book is, we think, fairly placed among Bibles, because it contains a translation into English of nearly the whole of the Pentateuch and a great part of the Gospels, and hence must have been read extensively by the people, or to the people, long before the Reformation, or the days of Tyndale and Coverdale. Historians of the English Bible appear to have overlooked the numerous editions of this work. It was no doubt read in churches, and though the text is mixed with much priestly gloss and dross, it nevertheless contains, in almost a literal translation, a great portion of the Bible; and it became thus one of the principal instruments in preparing the way for the Reformation. The people demanded the Scriptures in a purer form. The modifications and changes of the text and form of the Golden Legend is a theme worthy the bibliographer.

The future historian of our dear old English Bible should not fail to sift the matter well. The annexed passage is copied line for line and verbatim from folio 37 verso, 2nd column. This may take precedence of the Genevan Version in being called the "Breeches Bible," as that was not published till 1560, more than three quarters of a century later.

> **And thus they knewe then that they were naked/ And they toke figge leuis and ſewed them togyder for to couere theyr membres in maner of brechis/**

684. Bible (Ninth German). *Begin.* Das erst Blat. Hie hebet an die Epistel des heyligen priesters sant Jheronimi etc. [fol. v. recto] Hie hebt sich an. Genesis etc. *End.* [fol. ccccclxxxiij. verso.] Disz durchleuchtigist werck der gantzen heyligen geschrifft. genant dy bibel für all and' vorgetrücket teutsch biblē. lauterer. clarer vnd warer nach rechter gemeyner teutsch . . . gegē dem lateynischen text gerechtuertigt . . . mit vberschrifften . . . Vn̄ mit schonen figuren . . . hat hie ein ende. etc. Gothic letter. Nurenberg: durch anthonium Koburger, 1483. Folio. 15½ by 11½ inches. *Lent by Henry J. Atkinson, Esq.*

Without title-page or signatures; printed in double columns, 50 lines in a full column. The first German Bible printed at Nuremberg. With many extraordinary woodcuts.

685. Bible (Ninth German). *Begins.* Das erst Blat. Hie hebet an die Epistel, *etc.* Another copy. Very fine. *Lent by Earl Spencer.*

686. Bible (Latin). *Begin.* [Fol. a. 2.] Incipit epistola beati Hieronymi ad Paulinum presbyterum de omnibus divine hystorie libris. *End.* Exactum est inclyta in urbe venetiaꝝ sacro sanctum biblie volumen &c. (F. Moneliensis a genua in sacrosanctam ac sacratissimā bibliā Epl'a. Interpretaciones nominū hebraicorum.) Gothic letter. Caracteribus Magistri Johanis dicti magni. Herbort de Siligenstat alemani, in urbe venetiaꝝ, 1483. Folio. *Lent by Henry White, Esq.*

Without title-page or pagination; the epistle of Franciscus Moneliensis is on the verso of the first leaf, and the "Interpretaciones nominū hebraicorum" are at the end, after the colophon.

687. Bible (French). In French paraphrase by Guyard de Moulins, or Comestor, 1487. Folio. *Lent by the British and Foreign Bible Society.*

688. Bible (Italian). La Biblia en lingua Volgare (per Nicolo di Mallermi). *End.* Venetia: per Joan. Rosso Vercellese, 1487. Folio. *Lent by Henry White, Esq.*

689. Bible (Latin). Venetiis: per Georgium rauabenis, 1487. 4to. *Lent by Francis Fry, Esq.*

This first Bible with a separate title-page is printed in two columns of 52 lines each.

690. Bible (First Bohemian). [The Holy Bible in Bohemian.] *Begin.* Poežinagi Prwnie Knihy Moyziessowy. Capitola I. etc. w Mjestie Starem Pražskem, 1488. Folio. *Lent by Earl Spencer.*

Printed in double columns, without numerals or catchwords, 47 lines to a full page; register a. iii—z. v. A—Z, v. A. A.—C. C. iiii. a. a.—m. m. iiii. At the end is a register of the Epistles and Gospels, printed alternately red and black, signatures i—iiii.

691. Bible (First Hebrew). [תורה נביאים וכתובים.] *Begin.* [fol. 1 verso] בראשית. Editio Princeps. [Soncino: Abraham ben Chayin de' Tintori, 1488.] Folio. *Lent by the Rev. Dr. Ginsburg.*

380 leaves without pagination, printed in double columns, 30 lines to a full page. The Pentateuch is followed by the Five Rolls, which have a separate register, as also the Prophets and the Hagiographa. De Rossi, Ann. Sec. XV. p. 54. This is the first complete edition of the Bible. The whole Bible had been printed previously in portions. viz., the Pentateuch, 1482, the Former Prophets, 1485, the later Prophets, 1486, and the Hagiographa, 1487.

692. Bible (12th German). 2 vols., 799 leaves, 2 columns, 48 lines, woodcuts. Augspurg: Hen. Schonsperger, 1490. Folio. *Lent by the Bodleian Library.*

693. Bible Picture Book (Dutch). Boeck van Ihesus Leven. Woodcuts. Zwolle: Peter van Os Breda, 1490. *Lent by Henry J. Atkinson, Esq.*

694. Bible (Second German Low). 2 vols., 2 columns, 66 lines in a full column. With large woodcuts. Lubec, 1491. Folio. *Lent by Earl Spencer.*

695. Bible (Latin). Biblia. (Epistola beati Hieronymi . . . de omnib' divine historie libris. . . Translatores biblie. Epistole et Evangelia Per anni circulum Interp̃tatiões hebriacoꝝ noūm, etc.] Gothic letter. Impensis . . . Nicolai Keslers, civis Basilicū [Basle], 1491. Folio. *Lent by Henry J. Atkinson, Esq.*

Without pagination. Sig. a—z, ꝛ, & E, A—Z, Aa, G.g., a—c. Printed in double columns, 56 lines to a full column. The Colophon, which is on the verso of sig. F. f. 7, is followed by the "Translatores biblie, etc."

696. Bible (Latin). Biblia integra, summata; distincta: supēmedatā utriusqꝫ testameti rcordātus illustrata. [Fol. a 2 recto:] Incipit epistola beati Hieronymi ad Paulinū, &c. [New Test. Fol. 1 recto.] Incipit epistola beati Hieronymi ad Damasum, &c. [Fol.

A. 1 recto.] Interpretationes Nominū Hebraico. Gothic letter. Per Johanem froben de Hammelburck, Basilee, 1491. 8vo. *Lent by the Bodleian Library.*

491 leaves, without pagination or catchwords; register, beginning at fol. 5, a—y, A—Z, 1-11 iiii, A— E 7 in eights, except 11 which is in twelves. Printed in double columns, 56 lines to a full column. Fol. a 1 and E 7 are blank. This is said to be the first Bible printed in octavo, or in small form, and is hence called the first edition of the "poor man's Bible." It is also the first or one of the first books printed by Froben. This copy is splendidly illuminated.

697. Bible (Latin). In title, "Tu es Petrus," emendata per Angelum de Monte Ulmi. Venetiis: per Hieronimum de Pagininis, 1492. *Lent by Henry J. Atkinson, Esq.*

The earliest Bible with an illustration on the title-page.

698. Bible (Latin). Biblia [on woodcut "Tu es Petrus."] Another copy. Venetiis, 1492. 8vo. *Lent by the Bodleian Library.*

698*a*. Psalms (German). Der Psalter/ zu Deutsch./ [*Colophon*] ¶ Getruckt zu Vlm võ Cun-/rad dinckmut. Anno salutis. M./cccc. Vnnd im.xcii. Ulm, 1492. 16mo. *Lent by the Rev. Dr. Ginsburg.*

Eight prel. leaves, the 7th and the recto of the 8th being blank; Text, 17 lines on a page, a to z and A to K 3 in eights. These Psalms are a literal translation from the Latin Vulgate, into High German of the fifteenth century, of a southern (Swabian) dialect. Added to the Psalms are the hymns of Isaiah, Ezekiel, Anna, Moses, Abacuck, the Three Children, Zachariah, St. Augustine, and the Athanasian Creed. This is a fine specimen of an early *pocket edition* of the Psalms in the language of the people. The size of the page is 3⅝ by 2½ in.

698*b*. Bible (Latin). Biblia integra, *etc.* Finit p Johannem froben civẽ Basilie. 6° Kal Nov. 1495. 8°. *Lent by Sion College.*

699. Bible (Latin). Biblia, cum tabula noviter edita (Tabula alphabetica ex singulis libris ꝛ capitulis totius biblie . . . a G. Bruno. . . summa cura composita.) *End.* Exacta est biblia presens Venetiis summa lucubratione. (Interpretatiões hebraicorū nominū pm ordinem alphabeti.) Gothic letter. Venetiis: Bevilaqua, 1494. 4to. *Lent by Matthew Ridgway, Esq.*

700. Bible (Latin). LIber uite. Biblia cum glosis ordinarijs; et interlinearibus; excerptis ex omnib' ferme ecclesie sancte doctorib'; simulq̧ cum expositõis Nicolai de lyra; et cum concordantijs ī margine. (*End.* Glosa ordiaria vna cū postill' ve. f. Nicolai de lyra. . . feliciter finit. . . . emēdata . . . Bernardinū gadolū, etc. 4 vols. Gothic letter. Venetiis: p. Paganinū de paganinis, 1495. Folio. *Lent by Henry White, Esq.*

701. Bible (Latin). Biblia Correcta per Petrum Angelū de monte ulmi. Venetiis: Hieronimus de Paganini, 1497. 8vo. *Lent by the Bodleian Library.*

702. Bible (Latin). Biblia Sacra Latina cum Glossa Ordinaria et Postillis Nicola de Lyra. 6 Parts. Basiliæ, J. Petri de Langendorff et Joan. Froben de Hamelburg, 1498. Folio.
Lent by Henry J. Atkinson, Esq.

703. Bible (Latin). 2 col., 52 lines. Venetiis: per Symonum dictum beuilaqua, 1498. 4to. *Lent by M. Ridgway, Esq.*

This is one of the *Fontibus ex Græces* editions.

704. Bible (Latin). Liber Vitæ Biblia correcta per Petrũ angelũ. Venetia: Arte Paganini de Paganinis Brixiensis, 1501. 8vo.
Lent by Earl Stanhope.

705. Psalms (English). ¶ This treatise concernynge the fruytful-Sayinges of/ Dauyde the kynge & prophete in the seuen penytẽcyal/ psalmes Deuyded in seuen sermons was made and com-/plyed by the ryght reuerente fader in god Johan fyssher/ Doctour of dyuynyte & bysshop of Rochester at the ex-/ortacion and sterynge of the moost excellente pryncesse/ Margarete countesse of Rychemoũte and Derby & Mo-/der to our souerayne lorde Kynge Hẽry the vij on who-/se soule Jesu haue mercy./ [*Colophon*] Here endeth the exposycyon of y^{e} .vii. psalmes. Enpryn/ted at London in the fletestrete at the sygne of y^{e} sonne/ by Wynkyn de Worde. In the yere of oure lorde. m/ccccc. viii. y^{e} .xvi. day of y^{e} moneth of Juyn. The/ xxiii. yere of y^{e} reygne of our souerayne lorde kynge Hẽ/ry the seuenth./ London, 1508. 4to. *Lent by W. Harrison, Esq.*

146 leaves without folios, pagination, or catchwords. Signatures aa to zz in eights and fours alternately, and && in six leaves. Colophon on the recto of && .iv. with Wynken de Worde's device on the reverse. This edition is distinguished from the others by the initial F at the beginning of the text having the Portcullis of Westminster, and by the signatures being in double letters in lower case. There are 32 lines on a page, and the Latin text is in larger letters than the English.

706. Quincuplex Psalterium. Gallicum, Romanum, Hebraicum, Vetus, Conciliatum. Parisiis: Hen. Stephani, 1509. 4to.
Lent by Earl Spencer.

707. Bible (Latin). 6 vols. Paris: Wolfgang Hopyl, 1510. 16mo.

708. Bible (Latin). Biblia, Pars scunda. Josue—Psalter. Paris: Wolfgang Hopyl, 1510. 16mo. *Lent by Rev. J. B. Ebsworth.*

709. Bible (Latin). Paris: Simon Vostre, 1512. Folio.
Lent by Henry J. Atkinson, Esq.

710. Bible (Latin). Lyon: J. Mareschal, 1514. 4to.
Lent by Henry J. Atkinson, Esq.

711. Biblia Polyglotta. Hebr. Chald. Gr. Lat. Cardinalis Ximenez. A. W. de Brocario. In Complutensi universitate (Alcala), 1514-17. Folio. 6 vols. *Lent by Earl Spencer.*

The first Polyglot Bible. Only 600 copies of it were printed, which were not published until 1520. The work occupied fifteen years in execution, and its cost was defrayed by Cardinal Ximenes. The first volume was completed the 10th January, 1514, and the last the 10th July, 1517. The Licence of Leo X. is dated 22nd March, 1520, but copies were not issued before 1522. The Cardinal died the 8th of November, 1517, and the hitch in the publication of the work was probably owing to this circumstance.

715. Bible (Latin). Lugduni, 1515. Folio. *Lent by H. White, Esq.*

716. Bible (Latin). Lugduni: J. Sacon, 1515. 4to. *Lent by Henry J. Atkinson, Esq.*

717. Bible (Latin). Lugduni: J. Sacon, for Ant. Koburger, 1516. Folio. *Lent by Henry J. Atkinson, Esq.*

718. New Testament (Greek and Latin). Novum Instrumentum Erasmi. Basiliæ: Froben, 1516. Folio. Two copies.

One lent by *Henry White, Esq.*, the other by *Earl Spencer.*

The first Greek New Testament accompanied by a Latin translation is reported to have been executed by Erasmus and Froben in five months. See Erasmus's twenty-sixth letter.

719. New Testament (Greek and Latin). Nouum Instrumentum, *etc.* Basiliæ: Froben, 1516. Folio. *Lent by Henry J. Atkinson, Esq.*

This is generally called the first New Testament in Greek, though it had been printed two years before in the Ximenes Polyglot, but not issued till 1520. It had also been printed by Aldus, but in consequence of that printer's death, was not published till 1518. See No. 721.

720. Psalms (Polyglot). Psalterium. Hebr. Gr. Ar. Chald. Studio Aug. Justiniani. Genuæ: P. P. Porrus, 1516. Folio. Splendid copy, printed on vellum. *Lent by Earl Spencer.*

A note on the nineteenth Psalm gives a short account of the life of Christopher Columbus, especially of his second voyage along the southern coast of Cuba, containing details of importance nowhere else told so fully.

721. Bible (Greek). *Παντα τα κατ᾽ εξοχην καλουμενα* ΒΙΒΛΙΑ *θειας δηλαδη γραφης παλαιας τε, και νεας.* Sacra Scripturae Veteris Novaque Omnia. Venetiis in ædibus Aldi et Andreæ soceri, 1518. February. Folio. *Lent by Earl Spencer.*

First edition of the Septuagint. Contains the first Greek Old Testament published, though it had been printed the previous year in the Ximenes Polyglot. This is a sumptuous copy on large paper. Aldus Pius Manutius, the projector of this work, as well as its chief editor and printer, died in 1516, before it was completed. Hence his father-in-law Andreas Asolanus' address to Cardinal Ægidius the friend of Aldus.

722. Bible (Latin). Lily on title. Venetiis: L. A. de Giunta, 1519. 8vo. With the earliest metal engraving.

Lent by Henry J. Atkinson, Esq.

722*. New Testament (Greek and Latin). Erasmus's second edition. Basiliæ: J. Froben, 1519. Folio. Magnificent copy, printed on pure vellum. *Lent by the Archbishop of Canterbury.*

In this second edition the text is considerably purified, and it contains the verse in 1 John v. 7, about the three that bear record in heaven, introduced here for the first time by Erasmus, though it had been printed in the Complutensian Polyglot in 1514.

723. New Testament (Greek and Latin). Erasmus's second edition. 2 vols. Basiliæ: Froben, 1519. Folio. *Lent by Henry J. Atkinson, Esq.*

724. Bible (Latin). Lugduni: J. Mareschal, 1519. 8vo. *Lent by Henry J. Atkinson, Esq.*

724*. Bible (Latin). Another copy. *Lent by the Earl of Beauchamp.*

725. Bible (French). Paris: Jean Petit, 1520. Folio. *Lent by Edwin S. Kowie, Esq.*

726. Acts of the Apostles (German, Luther's). Printed on vellum. 1521. 8vo. *Lent by Henry J. Atkinson, Esq.*

727. Concordance (Latin). Basiliæ: J. Froben, 1521. Folio. *Lent by Henry J. Atkinson, Esq.*

728. New Testament (Greek). Hagenau: Thomas Anselmi, 1521. 4to. *Lent by Henry J. Atkinson, Esq.*

729. Bible (Latin). Printed in Italics. Basiliæ: J. Wolf, 1522. 4to. *Lent by Henry J. Atkinson, Esq.*

730. Bible (Latin). Lugduni: Jacob Sacon, 1522. 8vo. *Lent by Henry J. Atkinson, Esq.*

731. Bible (Latin). Nurembergæ: Fredericus Peypus, sumptu Joh. Koburger, 1522. 4to. *Lent by Henry J. Atkinson, Esq.*

732. New Testament (Latin). 2 vols. Argent.: J. Cnobloch, 1523. 8vo. *Lent by Henry J. Atkinson, Esq.*

733. Bible (Latin). Lugduni: J. Mareschal, 1523. Folio. *Lent by Henry J. Atkinson, Esq.*

734. New Testament (French). (Transl. par Jacques le Fèvre d'Etaples.) Guilaume Vosterman, Anvers, 1523. 8vo. *Lent by the British and Foreign Bible Society.*

735. Bible (German). Das Alt und neues Testaments der Martin Luther. Gedrukt zu Nuremberg durch Frederichen Peypus, 1524. 3 vols. Folio. Printed on vellum. *Lent by Earl Spencer.*

These volumes want the Prophets and Apocrypha, which were not printed by Luther till 1532, to render this edition complete. This is the world-renowned copy printed on pure vellum, with the wood illustrations splendidly coloured like miniatures.

737. Bible (German). Strasburg, 1524.
Lent by the British and Foreign Bible Society.

738. Bible (Latin). Lugduni: J. Marischal, 1525. Folio.
Lent by Henry J. Atkinson, Esq.

739. Bible (Hebrew). 4 vols. Venet.: Bomberg, 1525. Folio.
Lent by the British and Foreign Bible Society.

740. Bible (Latin). Sacra Biblia ad LXX interpretum tralata. Basiliæ: per Andream Cratandrum, 1526. 4to.
Lent by Henry J. Atkinson, Esq.

741. Bible (Latin). Lugduni: Jacob Marischal, 1526. 8vo.
Lent by Henry J. Atkinson, Esq.

Curious plates at the end of Maccabæus.

742. Habacuc (German). Luther's. 1526. 4to.
Lent by Henry J. Atkinson, Esq.

743. New Testament (English). [The Newe Testament in Englysshe, by William Tyndale. Worms: Peter Schoeffer, 1526?]. 8vo.
Lent by the Dean and Chapter of St. Paul's Cathedral.

This is one of the rarest and most precious volumes in our language, being the first complete edition of the New Testament by William Tyndale. Only two copies are known, this and the one at Bristol. This one is very imperfect, while the Bristol copy wants only the title.

744. New Testament (English). Tyndale's first edition, supposed to have been printed at Worms by Peter Schœffer in 1526; a facsimile on vellum, illuminated, reprinted from the copy in the Baptist College, Bristol. With an Introduction by Francis Fry. 1862. 8vo. *Lent by Francis Fry, Esq.*

Mr. Fry has rendered a great service in reproducing this rare volume with so much care and fidelity.

745. Bible (Latin). Habes in hoc libro utriusque instrumenti novam translationē æditam a Santo Pagnino. Lugduni: Ant. du Ry, 1528-7. 4to. *Lent by Earl Spencer.*

With Melancthon's autograph notes.

746. Bible (Latin). Another copy. Lugduni: per Ant. du Ry, 1528. 4to. *Lent by Henry J. Atkinson, Esq.*

First Bible divided into verses, but not divided exactly, as was afterwards done by Robert Stephens in his sixth edition of 1555, subsequently adopted by our English translators first in the Genevan version.

747. Bible (Dutch). Te Bibel. Antwerp: Willem Vostermann, 1528-31. Folio. *Lent by Henry J. Atkinson, Esq.*

748. New Testament (German). Das New Testament, so durch L. Emser. Leyptzick durch Valter Schuman, 1528. 8vo.
Lent by Henry White, Esq.

749. Bible (Latin). Coloniæ: Quentel, 1529. Folio.
Lent by Henry J. Atkinson, Esq.

750. New Testament (German). ❧ Das gantz New Testament: So durch den ❧/ Hochgelerten L. Hieronymun Emser verteütscht, mitt sampt seinen zugefüg-/ten Summarien vnd Annotationen vber yeglichẽ capitel angezeigt, wie Mar-/tinus Luther dem rechten Text (dem Huschischen exemplar nach) seins gefal-/lens, ab vnd tzugethan, vnd verendert hab, Wie dan durch bitte etzlicher Fürsten/ vnd Herren gescheen, das er wöl dem gemeynen volck tzu nütz, das war/ vnd recht Euangelion, am trück ausz geen lassen./ ¶ Item ein new Register verordent vnd gemacht, vorstẽtlicher dan vor gewest./ Auch dem käuffer vnnd gemeynen man tzu gutt sindt hynden an getrückt, die/ Episteln ausz dem alten Testament, die man in der Christlichen kirchen durchs Jar helt, wöl-/che dann der Emser in seyner Translation nicht bey gesetzt hat, da mit nicht eym jeglichen/ not sey eyn gantze Bybel tzu kauffen./ Anno M. CCCC. XXIX. Am. XXIII. tag des Augstmonts./ [*Colophon*] Getruckt vnd volendet in der loblichen stat *Collen* / durch Heronem Fuchs, vnnd auffs new mit fleysz durchleszen vnnd corrigirt/ vonn dem wirdigen doctor Johan Ditenberger. Mit verlag vnnd belo-/nung des Ersamen vnnd fürsichtigen bürgers Peter Quentel. Im/ Jaer nach Christi vnsers sälichmachers geburt M.CCCC. / XXIX. Am XXIII tag des Augstmants. Collen, 1529. Folio.
Lent by Henry J. Atkinson, Esq.

Six preliminary leaves: text folioed from 1 to 204, and paged from 205 to 227. This Translation of Emser is opposed to Luther's, which is here pronounced to be a falsification of the text.

751. Bible (Dutch, Protestant). Antwerp, 1529. Folio.
Lent by Henry White, Esq.

752. Bible (French). La Saincte Bible Françoys, translatée selon la pure et entière traduction de Sainct Hierome (par Jacques le Fèvre d'Estaples). En Anvers: par Martin Lempereur, 1530. Folio. *Lent by Henry White, Esq.*

This splendid volume was long regarded as the first complete Bible in the French language. It was translated by Le Fèvre of Estaples from the Latin Vulgate, and was so faithfully done as to become the basis of all other French translations, both Roman Catholic and Protestant. It is however now rendered certain that the entire work had previously seen the light in six small octavo volumes, between the years 1523 and 1528, which volumes are so scarce that no library, as far as we know, possesses a complete set. The New Testament was printed by Simon de Colines at Paris in 1523, and again in 1524. By an order of the French Parliament, 28th August, 1525, the work was censured and rigorously suppressed. The New Testament was in 1524 and 1525 reprinted in Antwerp by Vosterman, and again in 1525 it was reprinted at Basle. In 1528 Martin Lempereur printed the Pentateuch and the Prophets in two volumes. The Psalms had been printed separately in 1525 by Colines at Paris. Lempereur again reprinted some of the volumes in 1529 and 1532, in octavo.

753. PENTATEUCH (English). The fyrst boke of Moses called Genesis. By William Tyndale. Marlborow: Hans Luft, 1530. 8vo.
Lent by Francis Fry, Esq.

The five books of the Pentateuch have each separate titles, and were probably issued separately. Genesis and Numbers are in black letter, while the other three books are in Roman.

754. BIBLE (German). Zurich: C. Froschover, 1531. Folio.
Lent by Henry J. Atkinson, Esq.

Translated by Leo Jude and others. Woodcuts said to be by Holbein. See distaff of Eve and cannon and armour of Paul's escort.

755. BIBLE (Latin). Paris: Robertus Stephanus, 1532. Folio.
Lent by Henry J. Atkinson, Esq.

This is Robert Stephens's second Bible, of which he edited and published eight distinct editions between 1528 and 1556-7.

756. BIBLE (Dutch). Antwerp: Vosterman, 1533-4. Folio.
Lent by Henry J. Atkinson, Esq.

757. BIBLE (Latin). Paris: R. Stephanus, 1534. 8vo.
Lent by Henry J. Atkinson, Esq.

This is Stephens's third Bible.

758. NEW Testament (English, Tyndale's). ¶ The ne-/we Testament, dyly/gently corrected and/ compared with the/ Greke by Willyam/ Tindale; and fynes-/shed in the yere of ou/re Lorde God./ A. M. D. ⁊. xxxiiij./ in the moneth of/ Nouember./ Antwerp: by Marten Emperowr, 1534. 8vo.
Lent by W. Amhurst Tyssen-Amhurst, Esq.

Sixteen preliminary leaves, viz. Title within a woodcut border; on the reverse, "¶ W. T. vnto the Reader." 17 pages; "¶ A prologe into the .iiii. Euangelystes"/ (**. ii.) 3½ pp., the remaining half-page being occupied by "¶ A warninge to y^e reader if ought be/ scaped thorow necligence of the prynter." Then comes, on ** .iiii./ "Willyam Tindale/ yet once more to the/ christen reader."/ 9 pages: next page blank. Then follows the second title ¶ The ne-/we Testa-/ment, ¶ Imprinted at An-/werp by Marten/ Emperowr./ Anno. M.D.xxxiiij./ On the reverse is "¶ The bokes conteyned in the/ newe Testament." 27 lines, the last 4 not numbered. The Text begins with folio 1 (so in error for folio ii.) on A. ii. with a small woodcut of St. Matthew filling the space of 10 lines, nearly an inch wide. Revelations end on the top of the reverse of folio ccclxxxiii. with "The ende of the newe/ testament."/ Then follows on, "These are the Epistles ta-/ken oute of the olde testament," ending on the bottom of the recto of folio cccc with "¶ Here ende the epistls of the olde/ Testament."/ Next come on the reverse of folio cccc. "¶ This is the Table/ whe/re in you shall fynde/ the Epistles and/ the Gospels/ after the vse of/ Salsbury." 18 pages, and 4 lines of the next page, followed immediately by, "¶ These thinges have I added to fill/ vp the lesse with all."/ Occupying the remainder of that and the following page, ending at the bottom of the recto of Ee. viii. with "¶ The ende of this/ boke."/ The reverse of the last leaf Ee. viii. is blank. The woodcut borders of the two titles are alike, except that while the shield at the bottom of the first is blank, that in the second is occupied by armorial bearings between the initials of Martin Kaiser, the Flemish name of the printer, Martin Emperour. Preceding each of the four Gospels, the Acts, and most of the Epistles, are small woodcuts, representing the Evangelists and Apostles, nearly one inch wide, and one and three-eighths inches high. In the Revelations are 22 woodcuts, two and three-eights inches by $3\frac{1}{2}$ inches. This is Mr. Fry's No. 3, where it is fully described.

759. PENTATEUCH (English). By William Tyndale. The fyrst boke of Moses called Genesis. Newly corrected and amended by W. T. (in roman type). [Marlborow: Hans Luft, 1534.] 8vo.

Lent by Earl Spencer.

William Tyndale's corrected copy of the Pentateuch of 1534 is usually called the second edition, but only the first book was reprinted; the other four books were not changed. The first edition appeared in 1530. A complete copy of the whole five parts is of the highest rarity.

765. BIBLE (English). Biblia./ The Bible, that/ is, the holy Scripture of the/ Olde and New Testament, faith-/fully and truly translated out/ of Douche and Latyn/ into Englishe./ M.DXXXV./ [Myles Coverdale.] [*Colophon.*] Prynted in the yeare of our Lord M.D.XXXV. and fynished the fourth daye of October. [Antwerp? Jacob van Meteren?], 1535. Folio. $11\frac{3}{4}$ by 8 inches.

Lent by the Earl of Leicester.

Eight preliminary leaves. The title is in black within a beautiful border composed of four woodcuts. On the reverse, in a similar type to the text of the Bible, are "The bokes of the whole Byble, how they are named/" &c., in four columns under the headings, "Abbreuiacion," "Boke," "Chapters," and "leafe." Then comes, on +. ii. the Dedication "Vnto the most victorious Prynce/" &c. 5 pages, ending on the recto of + iiii. with "youre graces humble sub-/iecte and daylye oratour,/ Myles Couerdale."/ On the reverse begins, "A prologe./ Myles Couerdale Vnto the Christen reader."/ with the initial C, six lines deep, 6 pages; next follows on the reverse of the leaf "The bokes of the hole Byble," occupying 2 pages; then comes in a smaller black letter, on the reverse of the last preliminary leaf, "The first boke of/ Moses/ called/ Genesis/" 1 page. The Text is in six parts, Genesis to Deuteronomy, Folios i to xc, recto, the reverse blank; Title, "The seconde par-/te of the olde Testament./ The boke of Josua." &c., within a woodcut border composed of eight pieces, with "The boke of/ Josua./ What this boke conteyneth," on the reverse; Text, Josua to Hester, Folios ij. to cxx. verso, Signature aa ij to vv in sixes: The third Part, without separate title-page, Job to Solomons Balettes, Folios i to lij, recto, Signatures Aa to Ii iiij. Title to the fourth Part, within a woodcut border of nine pieces, "All the Prophetes/ in Englishe./ Esay, Jeremy" &c., having on the reverse

"The Prophet/ Esay./ What Esay conteyneth," one page; Text, Esay to Malachy, Folios ij to cij verso, Signatures Aaa ij to Rrr vj. Title to the fifth Part, "Apocripha/ The bokes," &c., within a woodcut border of eight pieces, having on the reverse "The transzlatoure vnto the reader." 29 lines, and "The thirde boke of Esdras./ What this boke conteyneth." one page; Text, The Third boke of Esdras to the Second boke of the Machabees, Folios ij to lxxxiij (marked lxxxi.) Signatures A ij to O v, followed by one blank leaf. Then comes the title to the sixth Part, "The new testament."/ &c., within a border of eight pieces, having on the reverse "The gospell of/ S. Mathew./ What S. Mathew conteyneth," one page; Text, Mathew to Revelation, Folios ij to cxiij verso, concluding with "The ende of the new testament." on the middle of the page. Underneath is "A faute escaped in pryntinge the new Testament." four lines; and then comes the colophon near the bottom of the page, "Prynted in the yeare of oure Lorde M.D. XXXV./ and fynished the fourth day of October." Between the first and second parts is a large woodcut map, 11⅝ by 15⅝ inches square, entitled, "The desiripcion of the londe of promes/ called Palestina/ Canaan/ or the holy londe."/

Let no Englishman or American view this and the six following Bibles without first lifting his hat, for they are seven extraordinary copies of the COVERDALE BIBLE, containing, with one important exception (the Marquis of Northampton's copy), all the variations known of the most precious volume in our language. For the latest notes on its history the reader is referred to our Introduction to this collection of Bibles, pp. 86-91. Jacob van Meteren, of Antwerp, printer and proprietor, and probably the translator, by whom Coverdale was employed to edit and see the work through the press, having sold the edition to James Nicolson, of Southwark, that English printer and publisher seems to have had as much trouble in working off his book as Simmons had in selling Milton's "Paradise Lost," if we may judge by the number of new titles and preliminary leaves found in different copies. First, we have here in the Earl of Leicester's copy, Van Meteren's original Antwerp title, as first issued, with part of the list of "The bokes of the hole Byble," ending with Malachi on the reverse. Of course the second leaf would be a continuation of this list of "The bokes" from the Apocrypha to Revelation, and hence we may infer that the volume originally contained no dedication to Henry VIII and his dearest just wife Anne [Bulleyn] or Jane [Seymour], for that would cause the dedication to commence on the verso of the second leaf. Besides, we have in this copy of the Earl of Leicester a unique leaf, containing the end of Coverdale's Prologue to the Reader, in the Antwerp type of the body of the book. If our calculations are correct, Coverdale's Prologue to the Reader would commence on the verso of the second leaf and end with this page in the Holkham copy, thus demonstrating almost to a certainty that there was originally no dedication to the King. This being the case, Nicolson, towards the end of 1535, finding the Convocation, Cranmer, Cromwell, and the King, more propitious towards free Scriptures in English than they had been in Sir Thomas More's time when he went over to Antwerp, had abundant reason for cancelling the Antwerp title and reprinting all the preliminary matter, so as to admit the long and rather fulsome dedication to Henry, which Coverdale probably concocted in London to suit the occasion and to pave the way to a royal licence. These two unique perfect leaves, the first and the last of the original four or six preliminary leaves, therefore render this (the Earl of Leicester's copy) of unspeakable importance in the bibliographical history of the Book.

Nicolson then, it seems, cancelling the originals, replaced them with eight preliminary leaves, inserting Coverdale's Dedication of five pages and leaving verso of title blank. A copy of Nicolson's first title with date 1535, the reverse blank, is in the library of the Marquis of Northampton; very important as proving that there was no delay in issuing the volume, as some writers have claimed there was. Nicolson, it is well known, possessed the original woodcuts of the work, including the map and the title. The arrangement of the title is very beautiful, and Nicolson, we think, somewhat improved upon the original. He added two lines to the last motto so as to complete the sense, instead of leaving it to end with &c. like the Antwerp title, but as his type was larger than the foreign type, and the cartouche of the wood-block was confined, he was obliged to drop one line, and hence were omitted the only words he could well omit, "and truly . . . . out of Douche and Latyn," about which omission pages and pages of pure nonsense have been written for and against the honour and credit of Coverdale. It is true that the words left out tell strongly in favour of the translation being done by a foreigner, but in the London dedication Coverdale having mentioned his use of "fyue sundry interpreters" in "setting forth" the work, he and Nicolson avoided a seeming contradiction by omitting these words. The omission, however, was unquestionably and simply a matter of the printer's taste and convenience, the truth having been more fully and accurately explained by Coverdale himself, in his Epistles to the King and to the Reader. Nicolson's first or separate edition of the Dedication contains the name of Queen Anne, while the Dedication in his folio reprint of 1537 has instead the name of Queen Jane, who was married to the King, May 20, 1536, showing that it was printed after this date.

Nicolson not only sold off this original edition in 1535 and 1536, but he immediately printed two other editions in English type, the one in folio and the other in quarto, both bearing the date of 1537, though probably printed mostly in 1536. It has been a much debated question as to which of these editions of Nicolson was the earlier. We are inclined to give the precedence to the folio, first because the preliminary leaves that appear in it were used to make up the Antwerp edition with a title dated 1536, like the Earl of Jersey's and the Gloucester Cathedral copies, having in the Dedication the name of Jane; and, secondly, because neither the 1536 nor 1537 folio titles bear the words "Set forth with the kinges moost gracious licence," which appear at the bottom of the title of the quarto edition. It is not unlikely that when Grafton obtained his licence to "set forth" the Matthew Bible in 1537, a similar favour was granted to Nicolson for his three editions of the Coverdale Bible, though it was too late to add these words to the titles.

766. Bible (English). Coverdale's. Fynished the fourth daye of October, 1535. [Jacob van Meteren? Antwerp?], 1535. Folio. 12¼ by 8 inches. *Lent by Earl Spencer.*

This copy is imperfect. The title belongs to the Bible printed in 1549 by Raynolde and Hyll. The dedication leaves containing the name of Queen Jane are from the second edition (folio) of the Coverdale Bible printed by Nicolson, of Southwark. It also wants the map.

767. Bible (English). Coverdale's. Nearly complete. [Jacob van Meteren? Antwerp?]. 1535. Folio. *Lent by the Sion College Library.*

A MS. note pasted in the cover says this copy was borrowed by the British Museum, August 19, 1772, to complete their copy by facsimiles taken from it. Certain leaves then wanting in this copy have been added, since it appears now to want only the original title-page and map. The name of Queen Jane is in the Dedication.

768. Bible (English). Coverdale's. Another copy. [Antwerp? Jacob van Meteren?], 1535. Folio.

Lent by the British and Foreign Bible Society.

This is a good copy correctly made up with facsimile.

769. Bible (English). Coverdale's. Another copy. [Jacob van Meteren? Antwerp?], 1535. Folio. $12\frac{3}{8}$ by $7\frac{7}{8}$ inches.

Lent by W. Amhurst Tyssen-Amhurst, Esq.

An excellent copy, but having some leaves supplied in facsimile. No map.

770. Bible (English). Coverdale's. [Antwerp? Jacob van Meteren?], 1535. Folio. $12\frac{3}{8}$ by $7\frac{7}{8}$ inches. *Lent by the Rev. Dr. Gott.*

This copy has the titles and map in excellent facsimile; otherwise fine.

771. Bible (English). ❧ Biblia ❧ / The Byble: that/ is, the holy Scrypture of the/ Olde and New Testament,/ faythfully translated in/to Englyshe./ M.D. XXXVI./ S. Paul. II. Tessal. III./ Praye for vs, that the word of God/ may haue fre passage ⁊ be glorified./ S. Paul. Colloss. III./ Let the worde of Christe dwell in you/ plenteously in all wysdome, ⁊c./ Josue. I./ Let not the Boke of this Lawe departe/ out of thy mouth, but exercyse thy selfe/ therin daye and nyghte, y^t thou mayest/ kepe and doe euery thynge accordynge/ to it that is wrytten therin./ [*Colophon*] Prynted in the yeare of oure Lorde M.D. XXXV./ and fynished the fourth daye of October./ [Jacob van Meteren? Antwerp?], 1535, and [James Nicolson, Southwark], 1536. Folio. $12\frac{1}{8}$ by $7\frac{7}{8}$ inches.

Lent by the Earl of Jersey.

This is our seventh copy of the Coverdale Bible, and though last by no means least. It is, we believe, the only copy known, perfect as it came from the hands of the publisher Nicolson; that is, with the title, reverse blank, and the seven other preliminary leaves, together with the map as added by Nicolson; while the rest of the volume is as it came from Van Meteren. The Dedication has the name of Queen Jane, showing that the seven leaves are the same as those in Nicolson's folio of 1537. The map has the descriptive line at the top in English type and not in the Antwerp type, showing that this impression was taken off the block in England. We can trace this same block of the map as late as the Bishop's Bible of 1574. We have said before that the blocks used in the title and in the body of the book by Van Meteren at Antwerp all passed into the possession of Nicolson, and can be traced in many books for many years in England. Mr. Francis Fry, in his admirable book called *The Bible by Coverdale*, 1535, has amply proved this. We do not, therefore, credit the oft-repeated story that they are the cuts of Hans Sebald Behem of Nuremberg, or that they were the identical cuts used by Christopher Froschover of Zurich. There is a bare possibility that Froschover at Zurich got up the Coverdale type, cuts, title, and map, and having used them in his folio German Bible of 1534, sold them at once and secretly to Van Meteren of Antwerp in time for him to finish printing the Coverdale Bible by the 4th of October, 1535, and then sell the whole stock, books, type, cuts, &c., to Nicolson of Southwark, and so escape the lynx-eyed imperial emissaries and spies. But there are heaps of floating straws in the current against this argument, one of which is perhaps sufficient to show that these cuts never saw Zurich. The large cut of the Tabernacle, used twice, has the words OOST, NORD, and SAIſD (the v and the j upside down), three unmistakable Flemish words, or such as would not have been used in Zurich, Lyons, or Frankfort, but are well suited to the latitude of Antwerp. We are rejoiced, therefore, to be privileged to place this world-renowned Osterly copy at one end of our rank of seven matchless Coverdales, with the equally celebrated Holkham copy at the other end.

It remains now to give a brief history of the several vain attempts made during the last hundred years to satisfactorily complete our first Bible. In 1772 the British Museum and Sion College copies were used to complete each other in manuscript. About 1840 the late Mr. John Harris supplied the outer border of the title of the British Museum copy by piecing it, and adding a facsimile of the cuts from the same block title used in the edition of 1549, having the centre inscription in Latin. But when the Holkham copy was brought to light, in 1846, it was found that the original inscription was in English on the right side as it was on the left. The Osterly copy confirmed this, though dated 1536. In December, 1849, Mr. Harris, having traced the Holkham title while it was in London being bound by Lewis, made an excellent lithographic facsimile of both the title and the list of books on the back of it. The late Mr. William Pickering in the meantime had a wood-cut made in facsimile of the title of the Museum copy, as first restored by Harris, with the English inscription on the one side and the Latin on the other. The fourth facsimile is an off-tract from Harris's Holkham copy, made by him for Mr. George Offor, but somewhat inferior to his own. A fifth kind of restoration is to take the title of 1549, cut out the centre, and put in the Coverdale title of 1535, but this leaves the inscriptions all in Latin. The sixth facsimile is from Harris's original Holkham stone with the Osterly inset of 1536, the reverse being left blank. The seventh is from Harris's stone with the inset from the Marquis of Northampton's copy, with date 1535, reverse blank. Collectors, being very properly puzzled how to use these several facsimiles to make up their copies, generally insert as many as they can procure. Harris's original stone is still in existence, together with the insets of the English titles of both 1535 and 1536. Nicolson issued two sets of the Dedication, Prologue, &c., in seven leaves, one with the name of Queen Anne, and the other with that of Queen Jane. Mr. Triphook reprinted these leaves in old black letter, about 1825, in quasi facsimile. Mr. Pickering had a "seeming" facsimile of the Anne leaves printed on old paper at the Chiswick Press. Mr. Harris did them both in his best style, traced and lithographed. Mr. George Offor did them both also in his style, and both sets have more recently been reproduced in facsimile for Mr. Fry. All these issues are found in various copies, and, we believe, some copies have all of them, or as many as procurable. Still, after all is said and done, no one has yet seen of Van Meteren's original preliminary leaves any others besides the title and the last one, as described above in the Earl of Leicester's copy.

772. BIBLE (French). La Bible . . . . . en Francoys. Le Viel Testament de Lebrieu : ꝛ le Nouveau du Grec. [By P. R. Olivetan, assisted by J. Calvin.] Neufchastel : Pierre de Wingle, 1535. Folio. *Lent by Earl Spencer.*

The first Protestant French Bible, usually called the "Olivetan," from the name of one of its translators.

773. BIBLE (French). Illustrated. Paris, 1537-1538. Folio. *Lent by Henry White, Esq.*

774. New Testament (German). Das New Testament Deüdsch (Luther's). Widerumb fleissig corrigiert. Printed on vellum. Augspurg: Heinrich Stayner, 1535. 8vo.
Lent by the British and Foreign Bible Society.

774*. New Testament (German and Latin). C. Froschover, Zurich, 1535. 4to. *Lent by Mrs. B. F. Stevens.*

This rare edition probably served Nicolson in 1537-38 as a model for his New Testament in English and Latin, to which with consent he put Coverdale's name. See No. 798 and 800.

775. New Testament (German). Luther's second edition. 153 . Folio. *Lent by Henry J. Atkinson, Esq.*

776. Bible (English). The History of the Bible. *circa* 1535. 8vo.
Lent by the Rev. Dr. Gott.

777. Bible (Hebrew). With marginal notes in Greek. Basiliæ: Ex officina Frobeniana, 1536. 4to. *Lent by Charles D. Sherborn, Esq.*

778. New Testament (English). Tyndale's. London [Thomas Berthelet?] 1536. Folio. *Lent by the Bodleian Library.*

This fine and perfect volume is believed to be the first portion of the Holy Scriptures printed in England.

779. New Testament (English). The newe Testament yet once agayne corrected by Wylliam Tyndall, whereunto is added an exhortacion to the same of Erasmus Rot. with an Englysshe Kalender and a Table / necessary to fynde easly and lyghtely any story contayned in the iiii. euangelistes ⁊ in the Actes of the Apostles. 1536. 8vo.
Lent by Earl Spencer.

At the end of the New Testament in this edition there follow the "Epystles taken out of the Olde Testament / what are red in the Church after the use of Salsburye upon certen dayes of the year." This fine, large, clean, perfect and matchless copy is fully described by Mr. Fry under his No. 10.

780. New Testament (English). ¶ The Newe Testament yet once agayne corrected by Willyam Tyndale. [Antwerp?], 1536. 4to.
Lent by the Rev. Dr. Gott.

This is called the Engraver's mark edition. A fine perfect copy, measuring 8½ by 5⅞ inches. It is Mr. Fry's No. 9.

782. New Testament (English). ¶ The Newe Testament yet once agyne corrected by Willyam Tindale. [Antwerp?], 1536. 4to.
Lent by the Earl of Jersey.

This is called the Mole edition. A very fine tall copy on paper stained yellow. Measures 9⅛ by 5⅞ inches. Fry's No. 8.

783. New Testament (English). ¶ The newe Testament yet once agayne corrected by Willyam Tindale. [Antwerp?], 1536. 4to.
Lent by W. Amhurst Tyssen-Amhurst, Esq.

This is called the Blank-Stone edition, and measures 8⅛ by 6⅛ inches. A fine and perfect copy. It is Fry's No. 7.

784. New Testament (Latin). Coloniæ: Lupum, 1536. 32mo. *Lent by Henry J. Atkinson, Esq.*

790. Bible (English, Coverdale's). ❧ Biblia ❧/ The Byble, that/ is the holy Scrypture of the/ Olde and New Testament, fayth-/ fully translated in Englysh, and/ newly ouersene ⁊ corrected./ M.D.XXXVII./ [3 mottos as before] ¶ Imprynted in Southwarke for/ James Nycolson./ Folio. *Lent by Francis Fry, Esq.*

It is still a question whether this folio or Nicolson's 4to is the earlier impression. They both appeared in 1537. This reprint of the Coverdale Bible has impressions of the original woodcuts and the map, but the type is the regular black-letter English. Not a particle of the original Antwerp type has yet, as far as we know, been identified in any other book. As the blocks and maps came to England it is presumed the fount of type was lost or destroyed.

791. Bible (English, Coverdale). The Byble that is the holye Scrypture of the Olde and Newe Testamente faythfully translated in Englysh and newly ouersene and correcte. M.V^{c}XXXVII. [the 3 texts as before] Imprynted in Southwarke in Saynt Thomas Hospitale by James Nycolson. Set forth with the Kynges moost gracious licence. 1537. 4to. *Lent by Earl Spencer.*

This is generally considered the third edition of the Coverdale Bible, the second English Bible printed in England, but the first in the quarto form.

792. Bible (English, Matthew's). ¶ The Byble,/ which is all the holy Scrip-/ture: In whych are contayned the/ Olde and Newe Testament truly/ and purely translated into En-/glysh by Thomas Matthew./ ¶ Esaye. j./ ☞ Hearcken to ye heauens and/ thou earth geaue eare: For the/ Lorde speaketh./ M, D, XXXVII,/ Set forth with the Kinges most gracyous lycẽce./ [*Colophon*] ¶ The ende of the newe Testament,/ and of the whole/ Byble,/ ¶ To the honoure and prayse of God/ was this Byble prynted and fy-/ nesshed, in the yere of oure/ Lorde God a,/ M, D, XXXVII [Antwerp? printed by Jacob van Meteren? and published in London by R. Grafton and E. Whitchurch,] 1537. Folio. Fine and perfect. *Lent by the Bodleian Library.*

20 preliminary leaves, viz. Title, within an elaborate woodcut border, having on the reverse, "❧ These thynges ensuynge are ioyned with/ thys present volume of the Byble."/ The second leaf begins on *. ij. with "The Kalender," 4 pp., with "¶ An Almanack for .xvi ij. yeares," at the bottom of the fourth page. The next leaf, *.iiij, begins "¶ An exhortacyon to the studye of the/ holy Scripture," etc. 1 page, with large flourished capitals I R at the bottom nearly 2½ inches high; on the reverse is "¶ The summe & content of all the holy/ Scripture," 2 pp. On the reverse of the fifth leaf begins "¶ Rogers' Dedication "¶ To the moost noble and gracyous/ Prynce Kyng Henry the eyght," etc. 3 pp., ending with "Youre graces faythfull & true subiect/ Thomas Matthew." beneath which are two large flourished capitals, H R. Then follows, on signature * *, "¶ To the Chrysten Readers." and "A table of the pryncypall matters conteyned/ in the Byble," 26 pp.; next comes "¶ The names of all the/ bokes of the Byble," and "¶ A brief rehersall of the yeares passed" etc. 1 page; on the reverse of which is a large woodcut filling the

whole page, representing Adam and Eve in Paradise; Text, Genesis to Solomon's Ballet, Ccxlvij. folioed leaves, the reverse of the last being blank. Then comes a second title, in black and red, within a border composed of 16 woodcuts, "The Prophetes/ in English,"/ Esay to Malachy, having on the upper corners of the reverse R G, and on the lower corners E W, (the initials probably of Richard Grafton and Edward Whitechurch) in large flourished capitals, and in the centre a woodcut representing the angel touching the lips of the prophet with a coal of fire from the altar; Text, folioed j to xciiij, ending at the centre of the reverse, and having the large initials of William Tyndale below. Next follows the third title, in black and red, "¶ The Volume of/ the bokes called Apocripha."/ within a border of 15 woodcuts, having on the reverse a prologue "¶ To the Reader," in long lines; Text folioed ij to lxxxj. ending on the reverse, and followed by a blank leaf. Then comes in black and red, within the same woodcut border as the first title, "❧ The newe/ Testament of/ oure sauyour Jesu Christ,/ newly and dylygently translated/ into Englyshe with annotacions/ in the Mergent to help the/ Reader to the vnderstan-/dynge of the/ Texte./ ¶ Prynted in the yere of/ oure Lorde God./ M.D.XXXVII./" reverse blank; Text, Matthew to Revelations, folioed ij. to Cix. ending on the recto. On the reverse begins "This is the Table/ wherin ye shall fynde the Epi-/stles and the Gospels, after the/ vse of Salisbury," 5 pp.; on the next leaf is the Colophon given above, reverse blank. Really edited by John Rogers, the first martyr under Queen Mary, 1555. It was printed abroad, the expense of the work being defrayed by R. Grafton and E. Whitchurch, two citizens of London. By Cranmer's and Cromwell's influence it received royal authority. It now appears tolerably evident that the enterprising foreign citizen of Antwerp, Jacob van Meteren, who printed Coverdale's Bible and sold the edition to Nicolson, with cuts, map, and probably the type (lost), got up and printed this Bible also, and sold the whole edition to Grafton and Whitchurch, together with the special plant thereto belonging. Rogers and Van Meteren were relatives by marriage. See our Introduction, page 89-90.

793. Bible (English). Matthew's. [Antwerp? Printed by Jacob van Meteren?] London: Grafton & Whitchurche, 1537. Another copy. Folio. *Lent by the Rev. Dr. Gott.*

794. Bible (English). Matthew's. Another not quite perfect copy [Antwerp? Printed by Jacob van Meteren?] London: Grafton and Whitchurch, 1537. Folio. *Lent by Earl Spencer.*

795. Bible (English). Matthew's. Another copy, wanting title [Antwerp: Jacob van Meteren?] London: Grafton and Whitchurch, 1537. Folio. *Lent by Samuel Hare, Esq.*

796. Bible (German). Zurich: C. Froschover, 1538. 4to. *Lent by Henry J. Atkinson, Esq.*

797. New Testament (English, Coverdale's). ❧ The new/ Testament of oure/ Sauyour Jesu/ Christ./ Faythfully translated, &/ lately correcte: wyth a/ true concordaunce in the/ margent, & many neces-/sary annotacions decla-/rynge sondry harde pla-/ces cõteyned in the text./ ¶ Eymprẽt in the yeare/ of our Lorde M.d. xxx viii./ [*Colophon*] ¶ Imprynted at Antwerpe, by Matthew/ Crom. In the yeare of oure Lorde/ M.D. xxxviii./ 8vo. *Lent by the British and Foreign Bible Society.*

Eight preliminary leaves, viz. the Title, in red and black, in a small compartment surrounded by a beautiful and elaborate woodcut border, having on the reverse "¶ An Almanack for xxxii. yeares." The second leaf begins on *ij with the Kalendar which fills eight pages. The sixth leaf begins "¶ A Prologe vnto/ the newe Testament." 5 pp. with the running titles in red. On the reverse of the eighth leaf, above a woodcut, is "❧ A prologe of/ Saynt Matthew." The Text in long lines, black letter, neither paged or folioed, Matthew to Revelations, signatures A to Z, a to m, in eights, and ending on the reverse of m viij, with "The ende of the new Testament." Then comes "Here followe the/ Epystles of the olde Testament, whych are/ red in the Churche after the vse of Salysbury,/ vpon certayne dayes of the yeare."/ 19 pp.; ending on the recto of o ij, followed by "§❧ The Table,/ wherin ye shall fynde the Epystles and/ the Gospels after the vse of Salysbury,"/ 9 pp. and half of the following page, the rest of this and the next three pages being occupied by "¶ The summe &/ content of all the holy Scripture, both/ of the olde and new Testament," ending with the colophon; making in all 16 sequent leaves. This is one of the most interesting of all the early editions of the New Testament. It possesses many peculiarities, and little seems to be known of its history. It is Coverdale's Version of the text, with Tyndale's Prologues. The prologues of each of the Evangelists are placed before the books to which they severally belong, and Coverdale's summaries of the chapters are placed not together before each book as in the edition of 1535, but separately before each chapter. At the ends of a greater part of the chapters are Gloses, or Notes, in a smaller type, which appear here, as far as I can learn, for the first time, and add considerably to the interest of this edition. They are quite different from the Notes of Matthew as given in the first edition of 1537. The woodcut illustrations are far more numerous than in any other edition, there being nearly 200 cuts, above twenty of which fill the whole page. Many of them are very spirited and beautiful. Matthew begins on the recto of A; Mark on the verso of E. vij.; Luke on the recto of H. v.; John on the verso of H. iij; Acts on the verso of Q viij; Romans on the recto of X. vij.; Timothy on the recto of e. v.; Hebrews on the verso of h. iij; Revelations on the verso of k. i.

This copy appears to have belonged to Henry VIII, having the arms of that sovereign stamped on the covers. It corresponds in every thing but the imprint at the end with the Grenville copy in the British Museum.

It was at one time stolen from the Library of the British and Foreign Bible Society, and disposed of to a London Bookseller; but it was afterwards recovered through information given by Mr. F. Fry to Mr. Bullen of the British Museum, who compiled the well-known Catalogue of the Bible Society's Library.

798. New Testament (English and Latin, Coverdale's). The newe tes-/tament both Latine and/ Englyshe ech correspondent to/ the other after the vulgare texte, com-/munely called S. Jeroms. Fayth-/fully translated by Myles/ Couerdale./ Anno. M.CCCCC.XXXVIII./ Jeremie. XXII./ Is not my worde lyke a fyre sayeth the/ Lorde, and lyke an hammer that/ breaketh the harde stone?/ Printed in *Southwarke*/ by James Nicolson./ Set forth wyth the Kyn/ges moost gracious licence./ 1538. 4to.

Lent by the Rev. Dr. Gott.

Six preliminary leaves, viz. Title in black and red, within a border composed of four woodcuts, a column on each side supporting a head-piece containing in the centre a medallion with a male and a female head; reverse blank: "¶ To the moost noble,/ moost gracious, and oure moost dradde so-/ueraigne lord Kynge Henry y^{e} eyght, etc. Sig. + ii. 3 pp.; On the reverse begins, "To the Reader." 3 pp.; "An Almanack for .xviii. yeares." (the 1st, 3rd, and 5th words in red) and a Kalendar, in red and black, 4 pp. in double columns, the Almanack occupying only the first half of the first column. The text in double columns, the Latin in roman type occupying the inner, and the English, in black letter, the outer column, begins "¶ SANC-/TVM IESV CHRISTI/ euangeliū secundū Matheū." (the N in the first word being printed upside down) with folio 1 [not marked] on A. i. and ends on the verso of folio 344, Vv. vi. followed by, "¶ A table to finde the Epistles/ and Gospels vsually red in the Church/ after Salysbury vse," 4 pp. in double columns. This is Nicolson's first edition of Coverdale's New Testament, printed in Southwark while Coverdale was in Paris, superintending the printing of The Great Bible. It is a sightly volume, well printed, and on good paper; but the proof reading was so exceedingly bad, and the blunders of all sorts were so numerous, that Coverdale on receiving a copy in July 1538 was so mortified and annoyed, that he at once put to press in Paris another edition more correct, which was finished in November. His dedication to the King was written in Paris in Lent, 1538, and sent to Nicolson, who issued the volume in time for Coverdale to receive by chance a copy in Paris in July following.

799. New Testament (English, Coverdale's). ¶ The new testament both in/ Latin and English after/ the vulgare texte :/ which is red in/ the churche./ Translated and corrected by My-/les Couerdale: and prynted in/ *Paris.* by Fraunces Regnault./ M. ccccc. xxxviii/ in Nouembre./ Printed for Richard Grafton/ and Edward Whitchurch/ cytezens of London./ Cum gratia ⁊ priuilegio regis./ 1538. 8vo. *Lent by the Rev. Dr. Gott.*

Another Copy, lent by Henry J. Atkinson, Esq.

Title in red and black within a very beautiful architectural woodcut border, reverse blank; Coverdale's Dedication "¶ To the ryght honorable lorde Cromwell" 2 pages, + ij; "¶ To the Reader." + iij, 2 pages; "¶ *An Almanack for .xvii. yeares.*" 1 page; Kalender 6 pp. next page blank; in all 7 prel. leaves. Text, Matthew to Revelations, cclxxiiij folioed leaves, ending with the 18th line on the reverse. In the centre of the same page begins, "¶ A table to fynde the Epist-/les and Gospels vsually red in the/ Church after Salysbury vse," etc. filling that and the four next pages, concluding on the reverse of M M iiii, with "¶ The ende of the table." This is Coverdale's revised or authorized edition, printed at Paris under his own eye, in consequence of the errors of Nicolson's edition printed in London during his absence. The English text, the running titles, the folios, and the headings of the chapters in English, are in a small black letter, while the Latin text occupying the inner column and the marginal notes is in small roman type. There are forty-nine lines in English, and sixty in Latin on a full page. There are no woodcuts, except one on the first leaf of the text. In his dedication to Cromwell Coverdale gives the following interesting details respecting this and his previous editions, reprinted verbatim. "Trueth it is, that this last lent I dyd with all hūblenesse directe an Epistle vnto the kynges most noble grace: trustinge, that the boke (wher vnto it was prefixed) shulde afterwarde haue bene aswell correcte, as other bokes be. And because I coulde not be present my selfe (by the reason of sondrye notable impedimētes) therfore in asmoch as the new testsment, which I had set forth in English before, doth so agree wyth the latyn, I was hartely well contēt, that the latyn and it shulde be set together : Prouyded allwaye, that the correctour shulde followe the true copye of the latyn in anye wyse, and to kepe the true & right Englishe of the same. And so doynge, I was cōtēt to set my name to it. And euen so I dyd : trustinge, though I were absent & out of the lande, yet all shuld be well : And (as God is my recorde) I knew none other, till this last Julye, that it was my chaũce here in these parties at a straungers hande, to come by a copye of the sayde prynte. Which whan I had perused, I founde, that as it was disagreable to my former translacion in English, so was not the true copye of the latyn texte obserued, nether the english so correspondent to the same, as it ought to be : but in many places both base, insensyble, & cleane contrary, not onely to the phrase of oure language, but also from the vnderstondyng of the texte in latyn. Wherof though no man to this houre did wryte ner speake to me, yet for asmoch as I am sworne to the trueth, I wyll fauoure no man to the hynderaunce therof, ner to the maynteyning of anye thing that is contrary to the ryght & iust furtheraunce of the same. And therfore, as my dewtye is to be faythfull, to edifye, and with the vttemost of my power to put awaye all occasions of euell, so haue I (though my businesse be greate ynough besyde) endeuoured my selfe to wede out the fautes that were in the latyn & English afore :, trustinge, that this present correction maye be (vnto them that shall prynt it herafter) a copye sufficient. But because I may not be myne owne iudge, ner leane to myne owne pryuate opynion in thys or anye lyke worke of the scripture, therfore (according to the dewtye that I owe vnto youre lordshippes office, in the iurisdiction ecclesiasticall of oure most noble kynge) I humbly offre it vnto the same, besechinge you, that (where as this copye hath not bene exactly followed afore, the good hart and wyll of the doars may be considered, & not be necligence of the worke : Specially, seing they be soch men : which as they are glad to prynt and set forth any good thyng, so wyll they be hartely well content, to haue it truly correcte, that they them selues of no malyce ner set purpose haue ouersene. And for my parte (though it hath bene dãage to my poore name) I hartely remitte it, as I do also the ignoraunce of those, (which not long agoo) reported, that at the prynting of a right famous mans sermon, I had depraued the same, at the doyng wherof I was thirtie myle from thence, neither dyd I euer set pēne to it, though I was desyred. Now as concerning this texte of latyn, because it is the same that is red in the church, & therfore comōly the more desyred of all men, I do not doute, but after that it is examined of the lerned (to whom I most hartely referre it) it shall instructe the ignoraũt, stoppe the mouthes of euell speakers, & induce both the hearers and readers to fayth and good workes :". Marke begins on the recto of E iij, Luke on the recto of H, John on the recto of M vij, Acts on the recto of Q iij, Romans on the verso of V viij, Revelations on the verso of JJ viij.

800. NEW Testament (English and Latin, Hollybush). The newe tes-/tament both in Latine and/ Englyshe eche correspondente to/ the other after the vulgare texte, com-/munely called S. Jeromes. Fayth-/fullye translated by Johan/ Hollybushe./ Anno. M.CCCCC.XXXVIII./ Jeremie. xxi./ Is not my worde lyke a fyre sayeth the/ Lorde, and lyke an hammer that/ breaketh the harde stone./ Prynted in *Southwarke*/ by James Nicolson./ Set forth wyth the Kyn-/ges moost gracious lycence./ 1538. 4to.

Lent by Henry J. Atkinson, Esq.

Six preliminary leaves, viz. Title all in black, within a woodcut border like the preceding edition, reverse blank : " ℭ To the moost noble,/ moost gracious, and oure moost dradde so-/ueraigne lord Kynge Henry y^{e} eyght, kyng of Englāde/ and of Fraunce. Defender of Christes true fayth, and vnder/ God the chefe and supreme heade of the church/ of Englande, Irelande, ꝛc./" 3 pages, signed by *Myles Couerdale;* the ¶ at the beginning of this address is in red, while in the former edition it is black. On the reverse begins, "To the Reader", 3 pages; "An Almanack for .xviii. yeares." (These words are in black) occupying half of the first column, and the Kalendar, the rest of that and the three following pages, as in the first edition. The Text as in the first issue, begins "¶ Sanc-" (the N here printed correctly) with folio 1 (not marked) on A. i. and ends on the reverse of folio 342, Vv. vi. "¶ A table to finde the Epistles/ and Gospels vsually red in the *churche*/ after Salysbury vse." 4 pages in double columns. This is Nicolson's Second Edition of Coverdale's New Testament, and so closely resembles the first, that it is difficult to distinguish them without having both before you. They are however distinct editions throughout, though, being printed generally page for page, they are sometimes used to make up each other. Nothing is known of Hollybush, whose name appears on the title page. It is probably a pseudonym adopted by the printer, in consequence of the complaints of Coverdale against the inaccuracies of the former edition, A great many changes were made in this edition, both in the Latin and English texts, yet, from new blunders, it cannot be called on the whole any more accurate than the first.

809. New Testament (Latin). 1538. 4to.
Lent by the Archbishop of Canterbury.

811. Bible (English, Taverner's). The Most/ Sacred Bible,/ Which is the holy scripture, con-/teyning the old and new testament,/ translated into English, and newly/ recognised with great diligence/ after most faythful exem-/plars, by Rychard/ Taverner./ ☞ Harken thou heuen, and thou earth gyue/ eare: for the Lorde speaketh. Esaie. i./ ☞ Prynted at *London* in Fletestrete at/ the sygne of the sonne by John Byd-/dell, for Thomas Barthlet./ ☞ Cvm Privilegio/ ad imprimendum solum./ M. D. XXXIX./ Folio.
Lent by Earl Spencer.

Title, within a border of four woodcuts, the top one having in the centre a male and female head within a circle, the whole surrounded with a double black line, reverse blank; Dedication begins on ☞. ij. "§☞ To the most noble, most mighty, and most/ redoubted prynce, kynge Henry the. VIII." etc. 1 page; on the reverse, "§☞ These thynges ensuynge are/ joyned w^{t} this present vo-/lume of the bible.", and "☞ An exhortacion to the diligent/ studye of the holy scripture/ gathered out of the Bible"/ 1 page. The third leaf begins "The Contentes of the Scriptvre" 2 pp. in long lines; The fourth leaf begins "The Names of the Bokes of the Byble.", 1 p. in two columns; on the reverse, "☞ A briefe rehersall of the yeres passed," etc. filling about a quarter of the page; then comes "☞ A Table of the principal maters/ conteyned in the Bible.", filling in double columns that and the next twenty-four pages: making in all 16 preliminary leaves. Text, in double columns, Genesis to Solomon's Ballet, CCXXX folioed leaves, with signatures A to Z, Aa to Oo in sixes, and Pp in eight leaves. Then follows a title without any border, "§☞ The Boke of/ the Pro-/phetes." etc. reverse blank; Text, beginning on AA. ij. Esaye to Malachi, LXXXXI folioed leaves, sigs. AA. to PP. vij; then comes on PP viij. a third title, also without any border, "§☞ The Volvme of/

the Bokes cal-/led Apocripha."/etc. reverse blank ; Text, Third book of Esdras to Second Machabees, LXXV folioed leaves, followed by one blank leaf. Sigs. Aaa to Mmm in sixes, and Nnn in four leaves. Then comes the New Testament title, within a border the same as the first title, reverse blank ; Text, Matthew to Revelations, folios II to CI, ending near the centre of the reverse, sigs. A. ij. to R. v. Then follows "¶ This is the Table wherin ye shall/ fynde the Epistles and the Gospels/ after the vse of Salisbury." 5 pp. in double columns, ending at the bottom of the fifth page with this Colophon, "¶ To the honour and prayse of God, was this Byble/ prynted : and fynyshed, in the yere of/ our Lorde God, a/ M. D. XXXIX./ The last page is blank. This is generally known as Taverner's Bible, and is very seldom found quite complete. This copy, like all others I have seen, wants signature K, or folios 55 to 60 in the New Testament. This hiatus of six leaves was probably intended to be filled with a Prologue to the Epistle to the Romans.

812. Bible (English). Another copy. Recognised by Richard Taverner. London : John Byddell for Thomas Berthelet, 1539. Folio. *Lent by the Rev. Dr. Gott.*

813. Bible (English, "Great Bible"). ¶ The Byble in/ Englyshe, that is to saye the con-/tent of all the holy scrypture, bothe/ of yᵉ olde and newe testament, truly/ translated after the veryte of the/ Hebrue and Greke textes, by yᵉ dy-/lygent studye of dyuerse excellent/ learned men, expert in the forsayde/ tonges./ ¶ Prynted by Rychard Grafton ⁊/ Edward Whitchurch./ Cum priuilegio ad imprimen-/dum solum./ 1539./ [*Colophon*] The ende of the new Testamẽt :/ and of the whole Byble, Fynisshed in Apryll,/ Anno. M. CCCCC. xxxix./ A dño factũ est istud,/ Folio.
Lent by Earl Spencer.

Six preliminary leaves, viz. 1. Title, in black and red within Holbein's beautiful woodcut border, having on the reverse "¶ The names of all the bookes of the Byble/ ⁊ the content of the Chapters," etc. 2. * ii, "The Kalender/ January,/ hath. xxxj. dayes. The mone .xxx./ (all these words in red) 2 leaves, in red and black, having '¶ An Almanach for. xix, yeares./ on the last half of the verso of the third leaf, with three lines underneath in black, preceded by a ¶ in red. 4. * iiij, "¶ An exhortacyon to the studye of the holy/ Scripture gathered out of the Byble."/ 1 page, the letter S in Scripture directly under the letter r in exhortacyon. On the reverse "¶ The summe and content of all the holy/ Scripture, both of the olde and new testament." 2 pp. ; the fifth leaf beginning "loue to al mẽ,". On the reverse "¶ A Prologue, expressynge what is/ meant by certayn signes and tokens that we/ haue set in the Byble.∴/ the initial F filling the space of five lines, and the last line being "for euer. Amen." with "God saue the Kynge," in large letters 2½ inches below. 6. "¶ A descripcyon and successe of the kyn-/ges of Juda and Jerusalem," etc. beginning "Dauid raygned ouer Israel the .iij. c. xxix. yere" : On the middle of the reverse begins "¶ Wyth what iudgement the bokes of the/ Olde Testament are to be red." The text is divided into five parts, each with separate titles except the first : Part I, Genesis to Deuteronomiũ, 84 leaves, Fo, j, to Fo, lxxxiiij, Genesis beginning with the initial I nine lines deep, and Deuteronomy ending in the middle of the recto with "¶ The ende of the fyfth bo-/ke of Moses, called in the Hebrue/ Elle Haddebarim, and in/ the Latin./ Deuteronomium," reverse blank : Title "¶ The second/ parte of the Byble con-/ tayning these/ bookes." within a border composed of 16 woodcuts, the lower left hand corner one representing three women kneeling before a man sitting, reverse blank ; Text, Josua to Job, 122 leaves, Fo. ij. to Fo. cxxiij. beginning "AFter the death of Mo-"/ and ending on the reverse of folio 123, followed by a blank leaf. Title "¶ The thirde/ parte of the Byble con-/taynyng these/ bookes."/ in a border of 16 woodcuts, the second one from the top on the right hand side representing an old man kneeling to the king sitting, with a soldier holding a halberd in his left hand standing behind the old man, reverse blank. Text, Psalmes to Malachy, 133 leaves, Fo. ij. to Fo. cxxxiij. ending on the middle of the recto with "synge.·."/ for the last line, reverse blank. The title of the fourth Part, unlike any of the other editions, is within the same woodcut border as the first title, "¶ The Volume of/ the bokes called Hagiographa."/ having on the reverse, "To the Reader." fifty-four long lines ; Text, The .iij. boke Of Esdras to The seconde boke Of the Machabees, 79 leaves, Fo, ij. to Fo. lxj, so misprinted for Fo. lxxx. ending at the bottom of the reverse with "now make an ende." for the last line. The title of the fifth Part, unlike that of any of the other editions, is within a border composed of six woodcuts. "¶ The newe Te-/stament in englyshe translated/ after the Greke, cōtaynīg/ these bookes."/ reverse blank ; Text, Mathew to The Revelacyon, 102 leaves. Fo ii, to Fo. ciij, ending with the fourteenth line in the first column of folio 103 with "Jesu. The grace of oure/ Lorde Jesu Christ/ be with you/ all./ Amen."/ In the centre of the same column begins, "¶ A Table to fynde/ the Epistles and Gospels vsually red in the/ chyrch, after Salysbury vse," filling that and the three next pages, ending with the colophon given above near the bottom of the reverse of the 104th leaf. This is the first edition of The Great Bible, commonly called Cranmer's Bible, of which, during the years 1539, 1540, and 1541, there were seven distinct editions, reprinted throughout, but so closely resembling each other that of five of them the leaves of each begin and end alike, and are often used, ignorantly or dishonestly, to make up each other. The same similarity exists between the two other editions. There is little difference in the commercial value and bibliographical interest of the seven editions. Any one of them complete, genuine, and in good condition, is an ornament to any library, public or private. Indeed, perfect copies are much rarer than is generally supposed. Mr. Lea Wilson, in our days a most indefatigable collector of Bibles, was so extremely fortunate as to possess the whole seven editions, every one of them perfect, or very nearly so. It was a labour of years to complete them. But his labours were crowned with success, and six of these magnificent volumes (all but this edition of 1539, a perfect copy of which was already in the library) Mr. Panizzi added, after Mr. Wilson's death, to the Library of the British Museum, at the moderate price of £80 each. The other volume of Mr. Wilson's set, 1539, a truly magnificent example, was sold by Mr. Pickering to Mr. Gardner, and in July, 1854, was resold in Mr. Gardner's sale by auction for £121. Mr. Henry Huth is now the owner of it. This edition of 1539 differs from all the others in several particulars. 1. Woodcuts are supported by a column or border on each side, which is not the case in any of the other editions. 2. The border of the title to the Apocripha is the same as that of the first title. 3. The New Testament title is surrounded by a border of six woodcuts, while in all the other editions it has the Holbein border. 4. There are pointing hands in the margins and text, all of which have *ruffles* about the wrist, while in the other editions a part of the hands are differently shaped with a *cuff* round the wrist. 5. The *stars* in the text of this edition are all six pointed, while in the other editions part of them are five pointed. There are, however, minute variations on every page. This splendid volume was printed in Paris by François Regnault, for Grafton and Whitchurch, in 1537 and 1538. Coverdale superintended the literary part and saw it through the press as reviser and corrector, while Grafton attended to the business matters. They were interrupted by the Inquisition just before the work was finished, so that they had to escape with what they could, and finish the work in London. The type and plant was apparently got up secretly for this edition, as before in the cases of the Coverdale and the Matthew Bibles, and after the interruption by the Inquisition, found their way to London and were used in producing the six immediately subsequent editions of the *Great Bible.*

814. Bible (English). The Great Bible. Another copy. London: R. Grafton, April, 1539. Folio. *Lent by the Rev. Dr. Gott.*

815. Bible (English). The Great Bible. Third copy. London: R. E. Whitchurche, April, 1539. Folio. *Lent by Henry White, Esq.*

816. Bible (English, Cranmer's, April). ¶ The Byble/ in Englyshe, that is to saye the con-/tēt of al the holy scrypture, both/ of y^{e} olde, and newe testamēt, with/ a prologe therinto, made by/ the reuerende father in/ God, Thomas/ archbysshop/ of Cantor/bury, ¶ This is the Byble apoynted/ to the vse of the churches./ ¶ Prynted by Edward whytchurche/ Cum priuilegio ad imprimendum solum./ M.D. xl./ [*Colophon*] The ende of the newe Testament :/ and of the whole Byble, Fynisshed in Apryll./ Anno M.CCCCC.XL./ + A dño factũ est istud./ Folio. Two copies.
One lent by the Earl of Leicester, the other by Earl Spencer.

Ten preliminary leaves: 1. within the Holbein border, reverse blank. 2. The Kalender. "January." to "Julye." the fifth line in January reading "xix e, ', v' Sign. *ii (Star six points): 3. The Kalender. "Augustus" to "December," (xixth day of August misprinted xxix,) the last half of the reverse being filled by "¶ Almanacke for, xviii, yeares." all in red except the ¶, which is black: underneath are three lines, one black between two red, the last reading "and syxe houres."; 4. "¶ An exhortacyon to the studye of the holy/ Scripture gathered out of the Byble :'/ the S in Scripture being under n in An, and the signature being *iiii (in 1539 it is * *iiij*, and in December, 1541, there is no signature): on the reverse, "¶ The summe and content" etc. in the sixth line of the fourth paragraph "affeccyon"; 5. "The contentes of the scripture," [continued] beginning, "loue to all men, after the example of Chryst." On the reverse, "¶ A prologue, expressynge what is/ meant by certayn sygnes and tokens that we/ haue set in the Byble."/ the last line reading "and prayse foreuer. Amen."/ 6. "¶ A descripcyon and successe of the kyn-/ges of Juda and Jerusalem," etc. beginning, "DAuid rayned ouer Israell the. iii. C. xxix. yere" etc. (the last line but one of the recto ending with "ād") and ending on the middle of the reverse, "into spayne." being the last line, the lower half of the page being blank. 7. "The prologue,/ ¶ A prologue or preface made by the/ moost reuerende father in God, Thomas Archbyshop of Canturbury," /the initial F filling the space of five lines, and the Latin quotations printed in the same type as the text. 8. The second leaf of Cranmer's Prologue, beginning, "makers shulde be hadd in admiration for theyr hye styles and obscure maner of wrytinge,"/ and the last four lines beginning severally with the words "prestes," "dowes," "estate" and "beleue," catch words "as also". 9. Third leaf of Cranmer's Prologue, the first line being "Thyrdelye where, and in what audience. There and amonge those that bene studious to le-"/ and the last line of the recto beginning, "God, to ende in matyers of hygh speculatyō," ending in the centre of the reverse, the last being a full line. At the bottom of the page are large flourished capitals, H. R. 2½ inches high, and immediately above them are the same capitals ¾ of an inch square. 10. "¶ The names of all the bookes of the Byble/ and the content of the Chapters of euery booke, with the nombre of the leaffe"/ etc. reverse blank. Text, Genesis to Deuteronomium, 84 leaves, Fo. 1 [not numbered] to Fo, lxxxiiij, the first Chapter of Genesis beginning with the initial I seven lines deep, "In the begynnynge * God"/ and Deuteronomy ending on the centre of the recto of folio 84 with "¶ The ende of the fyfth boke of Moses, called in the Hebrue Elle/ Hadderbarim, and in the/ Latin./ Deuteronomium."/ reverse blank. Title, "¶ The seconde/ parte of the Byble con-/taynyng these bookes." Josua to Hiob, within a border of 16 woodcuts, the lower left-hand corner one representing Moses with horns on his head standing before an army, the same as in the edition of December, 1541, but in this edition the twelfth line of the title reads, "The. i. booke of y^e chronycles."; Text, Josua to Job, 122 leaves, Fo, ii, to Fo, cxxiij, ending on the reverse with "the fourth generacion./ And so Job dyed,/ beynge old &/ of a perfect age."/+ ¶ Josua, Chapter I. begins with the initial A six lines deep, "After y^e death of Moses the"/. Title, "¶ The thirde/ parte of the Byble con-/taynyng these bookes."/ in a border of 16 woodcuts, the second one from the top on the right-hand side representing the Genealogy of Alexander Magnus. Text, Psalmes to Malachy, Fo, ii. to Fo, cxxxii, ending on the recto with "thers, that I come not ād/ smyte the earth with/ cursynge."/ reverse blank. Title, "¶ The Volume of/ the bokes called Hagiographa."/ within a border of 16 woodcuts, the second one from the top on the right-hand side representing a madman astride a hobby-horse. On the reverse, "To the Reader." Text, Esdras to The seconde Booke Of the Machabees, Fo, ij, to Fo. lxxx, ending at the bottom of the reverse with "Je-/wes had the citye in possessiō: And here will/ I now make an ende."/ Title, within Holbein's woodcut border, the same as the first title, "¶ The newe Te-/stamēt in englyshe translated/ after the Greke cōtayning/ these bookes."/ the arms of Crumwell being retained, and the word newe in the first line in red. Text, Mathew to The Reuelacion, Fo, ij, to Fo. ciii, (marked Fo. ciiii.) ending with the 14th line on the first column of the recto of folio 103, "The grace of our Lor-/de Jesu Christ be/ .·. wyth you .·./ all./ Amen."/ In the middle of the same column begins, "¶ A Table to fynde/ the Epistles and Gospels vsually red in the/ church, after Salysbury vse, wherof y^e first/ lyne is the Epistle, & the other the Gospell:"/ filling that and the three next pages, ending on the reverse of folio 104 with the colophon given above, at the bottom of the page.

The second edition of the "Great Bible," and the first containing Cranmer's Preface. The price of this Bible was fixed by Royal Proclamation at ten shillings unbound. Public copies were sometimes attached by a chain to one of the pillars of the church, with the King's injunction that it should be read with "Discretion, Honest Intent, Charity, Reverence, and Quiet behaviour."

817. Bible (English). Cranmer's. London: Richarde Grafton [or Edward Whitchurch], Fynisshed in Apryll, 1540. Folio.
Lent by Henry J. Atkinson, Esq.

818. Bible (English, Cranmer's, May.) ¶ The Byble in/ Englysh, that is to saye the content/ of all the holy scripture, both of the/ olde and newe Testament with a/ Prologe thereinto, made by/

the reuerende father in/ God, Thomas/ archbyshop/ ,‘, of Cantor ,‘, / bury. ¶ This is the Byble appoynted/ to the use of y^{e} churches/ Prynted by Edwarde Whitchurch/ Cum priuilegio ad imprimendum solum./ Finished the xxviii. daye of Maye/ Anno Domini/ M.D. XLI./ [*Colophon*] The ende of the newe Testament:/ and of the whole Byble, Fynysshed in Maye,/ Anno. M. CCCCC. XL i. / + / ¶ A dño factũ est istud. Folio.

Lent by Mrs. Joliffe.

Six preliminary leaves, viz. 1. Title, within the Holbein border, Crumwell's arms effaced, with "¶ The names of all the bookes of the Byble," on the reverse; 2. First leaf of "The Kalender."/ * ii (Star 5 points) ninth line in January reading "v b Joyce .·. ix"; 3. Second leaf of "The kalender."/ * iii (Star six points) the twenty-ninth line in August, "c Decalla. Jhon bapt. xxix" with "Almanacke for .xviij. yeares."/ occupying the lower half of the verso; 4. "¶ A prologue or preface made by the/ moost reuerende father in God Thomas Archbysshop of Cantorburye"/ no signature; 5. Second leaf of Cranmer's Prologue, signature * *; 6. Third leaf of Cranmer's Prologue, signature * * ii. ending in the middle of the reverse with the last line, "the saluacyon of God."/ with the large initials H. R. below. Text, Genesis to Deuteronomium, Fo. i to Fo. lxxxiiij, the first line of Genesis being, "In the be-"/ and Deuteronomy ending on the middle of folio 84 with, "¶ The ende of the fyfth booke, / of Moses, called in the Hebrue, Elle-/haddebarim, and in the Latin :/ Deuteronomium."/ reverse blank; Title, within a border of 16 woodcuts, "¶ The seconde/ parte of the Byble con-/taynynge these/ bookes."/ reverse blank; Text, Josua to Job, Fo. ii, to Fol. cxxiii, ending on the reverse, and followed by one blank leaf; Title, within a border of 16 woodcuts, "¶ The thyrde/ parte of the Byble con-/taynynge these/ bookes."/ "Zachary. ,‘,/ reverse blank; Text, Psalmes to Malachy, Fo ij. to 133, falsely printed Fo. cxxxii. ending in the centre of the recto with "chyldren to their fathers, that/ I come not to smyte/ the earth wyth/ cursinge."/ reverse blank; Title, within a border of 16 woodcuts, "¶ The volume/ of the bookes called/ Hagiographa."/ with "To the Reader" on the reverse in long lines; Text, Esdras to Machabees. Fo, ij. to Fo. lxxx. ending at the bottom of the reverse with, "And here/ wyll I nowe make an ende."/ Then comes, within the Holbein border, the arms of Crumwell being effaced, "¶ The newe Te-/stament in englyshe translated/ after the Greke, cōtaynynge/ these bookes:"/ reverse blank; Text, Mathew to Revelacyon, Fo. ij. to Fo. ciiij. (so marked for ciij.) ending with the fourteenth line in the first column of the recto with, "The grace of our Lord/ Jesu Christ be/ with you/ all/ ,‘, Amen./ ,‘,/" In the centre of the same column begins, "¶ A table to fynde the/ Epystles and Gospels vsually red in the/ church, after Salysbury vse, wherof y^{e} fyrst/ lyne is the Epistle, ⁊ the other the Gospell:"/ filling that and the three next pages, ending near the bottom of the verso with the Colophon given above.

819. Bible (English), with Cranmer's Prologue. London: Edward Whitchurch, Maye, 1541. Folio. *Lent by the Rev. Dr. Gott.*

820. Bible (English, Cranmer's, July). ¶ The Byble in/ Englyshe, that is to saye the con-/tēt of al the holy scrypture, both/ of y^{e} olde, and newe testamēt, with/ a prologe therinto, made by/ the reuerende father in/ God, Thomas/ archbyshop/ .·. of Canter .·./

bury,/ ¶ This is the Byble apoynted/ to the vse of the churches./ ¶ Prynted by Rychard Grafton./ Cum priuilegio ad imprimendum solum./ M.D. xl./ [*Colophon*] The ende of the newe Testament :/ and of the whole Byble, Fynisshed in July,/ Anno. M. CCCCC. XL./ A domino factum est istud/ This is the Lordes doynge. Folio. *Lent by Francis Fry, Esq.*

Seven preliminary leaves, viz. 1. Title, within Holbein's border, reverse blank : 2. The first leaf of "The Kalender" with signature *ii (star five points) the first line in January reading, 'iii A Circumcisyon ',' i" 3. Second leaf of "The Kalender," signature *iii (Star five points) the seventeenth line in August containing 'Rufe martyr. ,', xxvii" ; On the reverse in the middle of the page, "Almanacke for .xviii. yeares"/ 4. First leaf of "¶ A prologue or preface made by the/ moost reuerende father in God, Thomas Archbyshop of Canterbury"/ the initial F being twelve lines deep, the twelfth line reading, "se to reade, or to heare redde yᵉ scripture in theyr vulgar tō-"/ signature +; 5. Second leaf of Cranmer's Prologue, + ii, the last line but one beginning, "estate or cōdicyon soeuer they be, maye ī thys booke learne all" ; 6. The third leaf of Cranmer's Prologue, + iii, the thirtieth line beginning "God at all auentures" ; ending on the middle of the reverse, the last line reading, "ryght : wyll I shewe the saluation of God." Underneath are the large flourished capitals H. R. 7. "¶ The names of all the bookes of the Byble,/ and the content of all the Chapters of euery booke, wyth the nombre of the leafe/ where the bookes begynne."/ 1 page, reverse blank ; Text, Genesis to Deuteronomium, 84 leaves, Fo. i. to Fo, lxxxiiii, the last line of the first chapter of Genesis reading "mornyng : was made the sixte daye." and Deuteronomy ending in the centre of the recto of folio 84. "¶ The ende of the fyfth booke/ of Moses, called in the Hebrue : Elle-/haddebarim, and in the Latin/ Deuteronomium."/ reverse blank ; Title, within a border of 16 woodcuts, "¶ The seconde/ parte of the Byble con-/taynyng these/ bookes.'/ the first line being black (except the ¶, which is red) and the second line being all in red, reverse blank. Text, Josua to Job, Fo. ii to Fo, cxxiij, ending on the reverse, followed by a blank leaf ; Title, within a border of sixteen woodcuts, "℄ The thyrde/ parte of the Byble con-/taynynge these/ bookes."/ the word "thyrde" being in black, reverse blank. Text, Psalmes to Malachy, Fo. ii to Fo. cxxxij, ending on the recto with "and/ smyte the earth with/ cursynge."/ reverse blank. Title, within a border of 16 woodcuts, "℄ The volume of/ the bokes called Hagiographa"/ the three words in the first line being in red, and the second woodcut from the top, on the left-hand side, representing Daniel in the lion's den ; on the reverse, "To the Reader." in long lines. Text, Esdras to Machabees, Fo. ii, to Fo, lxxx, ending at the bottom of the reverse ; Title, within the Holbein border, Crumwell's arms still retained, "℄ The newe Te-/stament in Englyshe translated/ after the Greke cōtaynynge/ these bookes."/ the first line of the title being all in black, except the ℄, which is red ; reverse blank. Text, Mathew to Revelacyon, Fo, ij. to Fo. ciij [not numbered] ending with the fourteenth line in the first column of the recto with "The grace of our Lord/ Jesu Christ be/ wyth you all./ ,', Amen. ,',/" In the middle of the same column begins, "℄ A Table to fynde the/ Epistles and Gospels vsually red in the/ church, after Salysbury vse," filling that page and the three next, and ending with the colophon given above at the bottom of the verso of the last leaf.

821. BIBLE (English, Cranmer's, December). ¶ The Byble in/ Englyshe, that is to saye the con-/tent of all the holy scrypture,

both/ of the olde ⁊ newe testament with/ a prologe therinto, made by/ the reuerende father in/ God, Thomas/ archebysshop/ of Cantor-/bury,/ ¶ This is the Byble appoynted/ to the vse of the churches/ ¶ Printed by Edward Whitchurch/ Cum priuilegio ad imprimendum solum./ An. do. M.D. xl./ [*Colophon*] The ende of the newe Testament,/ and of the whole Bible, Finysshed in December/ Anno. M.CCCCC. XLi./ † / A domino factum est istud/ This is the Lordes doynge./ Folio.

Lent by Francis Fry, Esq.

Ten preliminary leaves, viz. 1. The Title within Holbein's border, with the arms of Crumwell effaced, reverse blank; 2. First leaf of "The Kalender." the fifteenth line in January reading, "A Maure Abbot. ịlị xv," sign. * ii (star 5 points). 3. Second leaf of "The Kalender." Signature *iii (star 6 points) with an "Almanacke for .xviij, yeares." occupying the last half of the reverse M.d. xlix, being misprinted "M. xlix." 4. "An exhortacyon to the studye of the holye/ Scripture gathered out of the Byble:/" no signature (April 1539 has *iiij, and April 1540 has *iiii;) on the reverse, "℄ The summe and content of all the holy/ Scripture, both of the olde and newe Testament."/ sixth line of the fourth paragraph has, "affection"; 5. "The Contentes of the Scripture,"/ having on the reverse, "℄ A prologue/ expressynge what is/ meant by certayne sygnes and tokens, that we/ haue set in the Byble."/ Twelve lines with large initial F, the last line reading "lefte them oute."/ 6. "℄ A description and successe of the kyn-/ges of Juda and Jerusalem," etc. the initial D, seven lines deep, beginning, "DAuid raygned ouer Israel the .C. xxix. yere of theyr entrynge into the lande,"/ ending a little above the middle of the reverse with, "into Spayne." for the last line, the rest of the page blank; 7. The first leaf of Cranmer's Prologue, signature +, "℄ A prologue or preface made by the/ moost reuerende father in God, Thomas Archbysshop of Cantorburye"/ the third line beginning "entrye of this booke,"; 8. Second leaf of Cranmer's Prologue, signature + ii, recto beginning "makers shoulde be had in admiration for theyr hye stiles and obscure maner and wrytynge,"/ and the verso ending "se, and discerne what is truth."/ 9. The third leaf of Cranmer's Prologue, * iij, the first line reading, "Thyrdely where and in what audience. There and amonge those that ben studyous to"/ ending in the middle of the verso with, "wyll I/ shewe the saluation of God."/ with the large flourished capitals H. R. beneath; 10. "℄ The names of all the bookes of the Byble,/ and the content of all the Chapiters of euery boke, with the nombre of the leafe/ where the bookes begyn."/ reverse blank. Text, Genesis to Deuteronomium. Fo. i, to Fol. lxxxiiij, Genesis beginning with initial I fourteen lines deep, "IN yᵉ begyn-/nyng * god/ created hea-/uen ⁊ earth./ The erth/," and Deuteronomy ending near the centre of the recto of folio 84. "℄ The ende of the fifth booke/ of Moses, called in the Hebrewe Elle-/haddebarim: and in the latyn/ Deuteronomium."/ reverse blank; Title, within a border of 16 woodcuts, "ɯ The seconde/ parte of the Byble con-/tayninge these/ bookes./" reverse blank; Text, Josua to Job, Fo. ii, to Fol. cxxiii, Josua beginning with the initial A seven lines deep, "AFter yᵉ death of Moses yᵉ/ seruaūt of yᵉ Lord,"/ and Job ending on the reverse of folio 123 with "the fourth generaciō./ And so Job dyed,/ beinge olde, ⁊ /of a perfecte/ age./ []'/ followed by a blank leaf; Title, within a border of 16 woodcuts, "℄ The thyrde/ parte of the Byble con-/taynynge these/ bookes."/ reverse blank; Text, Psalmes to Malachy, Fo. ii to Fo. cxxxii. ending near the middle of the recto with "fathers, that I come/ not ⁊ smyte the/ earth wyth/ cursinge."/ reverse blank;

Title, within a border of 16 woodcuts, "¶ The volume/ of the bookes called,/ Hagiographia/" with, " To the Reader" on the reverse; Text, Esdras to Machabees, Fo. ii. to Fo. lxxx. ending at the bottom of the reverse with, "Je-/wes had y$_{e}$ cytie in possessyō : And there wyll/ I nowe make an ende."/ Title, within Holbein's border, Crumwell's arms effaced, "¶ The newe Te-/stamēt in englyshe, translated/ after the Greke, cōtayning/ these bookes."/ reverse blank : Text, Mathew to Revelations, Fo. ii. to Fo. ciii. ending with the fourteenth line of the first column of the recto with, "The ende of the newe/ Testament."/ Underneath in the same column is, "¶ A table to fynde the/ Epistles and Gospels vsually red in the/ church, after Salysbury/ vse, wherof y^{e} fyrst/ lyne is the Epistle, ⁊ the other the Gospell": /filling that and the three following pages, ending near the bottom of the reverse with the colophon given above.

822. Bible (English). The Byble in Englyshe. Cum privilegio, 1541. Fynyshed in November, 1540. Folio. *Lent by the University Library, Edinburgh.*

With Cranmer's Preface. Cromwell having been disgraced by Henry VIII, in July, 1540, his arms are erased from the title-page. The full collations of the two November editions of 1540 and 1541, together with the two other November editions partly reprinted, may be found in Mr. Francis Fry's excellent book on the Great Bible. The present is a fine large and perfect copy, the paper stained yellow after being printed.

823. Bible (English). Cranmer's. London : Whitchurch, November, 1541. Folio. *Lent by the Rev. Dr. Gott.*

824. Bible (English). Cranmer's. London : Edwarde Whitchurch, November, 1541. Folio. *Lent by Mrs. Joliffe.*

825. Bible (English), Cranmer's. London : R. Grafton. Finysshed in November, 1541. Folio. *Lent by the Archbishop of Canterbury.*

826. New Testament (German). Freyburg, durch Johannem Fabrum Juliacensem, 1539. 8vo. *Lent by Henry J. Atkinson, Esq.*

827. Bible (Latin). Lyon : Gryphius, 1540. 32mo. *Lent by Henry J. Atkinson, Esq.*

828. Concordance (Latin). Lugduni, apud Iacobvm Givnctam, 1540. 4to. *Lent by Henry J. Atkinson, Esq.*

829. New Testament (English). Erasmus'. 1540. 4to. *Lent by the Archbishop of Canterbury.*

830. New Testament (First Islandic). 1540. *Lent by the British and Foreign Bible Society.*

831. Bible (Dutch). Antwerp : Henrick Peetersen, 1541. Folio. *Lent by Henry J. Atkinson, Esq.*

832. Bible (Swedish). Biblia, thet år, all then Helgha Scrifft på Swensko. [Translated from the German version of M. Luther by O. Petri and L. Petri.] 6 parts. First edition. Upsala, 1541-40. Folio. *Lent by Henry White, Esq.*

The Old Testament is in five parts, each with a separate numeration, and the four latter with distinct title-pages; the first four parts are dated 1540.

833. New Testament (Latin). Paris: Robertus Stephanus, 1541. 8vo. *Lent by Henry J. Atkinson, Esq.*

834. Bible (Latin). Lyon: Gryphius, 1542. 32mo. *Lent by Henry J. Atkinson, Esq.*

835. Bible (Latin). With woodcuts by Hans Springinklee. Lyon: Roville, 1542. 4to. *Lent by Henry J. Atkinson, Esq.*

840. Bible (Latin). Biblia Sacrosancta Testamẽti Veteris & noui, e sacra Hebræorum lingua Græcorumque fontibus, consultis simul orthodoxis interpretib. religiosissime translata in sermonem Latinum. [By Leo Juda, T. Bibliander and P. Cholinus. The New Testament revised and corrected from the translation of Erasmus by R. Gaulter. The whole edited by C. Pellican.] (De omnibus sanctę scripturę libris eorumque præstantia. . . H. Bullingeri expositio—Argumenta in omnia tam Veteris quam Novi Testamenti capita, elegiaco carmine conscripta per R. Gualth.) 3 parts. Tiguri: Ch. Froschover, 1543. Folio. *Lent by Earl Spencer.*

841. New Testament (Latin). Curious plates, Erasmus. Lugduni: Theobald Paganus, 1543. 32mo. *Lent by Henry J. Atkinson, Esq.*

842. New Testament (Latin). Maintz: J. Schœffer, 1543. 32mo. *Lent by Henry J. Atkinson, Esq.*

843. Bible (Latin). Venetia, di Tridino Montisferrate, 1544. 4to. *Lent by Henry J. Atkinson, Esq.*

844. Bible (Latin). Zurich: C. Froschover, 1544. 8vo. *Lent by Henry J. Atkinson, Esq.*

845. Bible (German). Die gantze Bibel, das ist alle bücher allts unnd neüws Testaments, den ursprünglichen sepraachen nach, auffs aller treüwlichest verteütschet. Darzᵒ sind yetz und kommen ein. . . Register . . . über die gantzen Bibel. Die jarzal und rachnung der zeyten von Adamen biss an Christum, mit sampt gwüssen Concordantzen, Argumenten, Zalen und Figuren. (Von allen bucheren heiliger und Göttlicher gschrifft . . . an den Chris-

tenlichen Läser ein klarer Bericht. [by H. Bullinger.] With woodcuts.] 2 parts. Zürich: Christoffel Froschouer, 1545. Folio. *Lent by the British and Foreign Bible Society.*

Each part has a distinct title-page, pagination, and register. Printed in double columns; register in eights.

846. Bible (Latin). Robert Stephanus. 1546. Folio. *Lent by Henry J. Atkinson, Esq.*

847. Bible (Italian). La Biblia, Bruccioli's translation. Venice: Girolamo Scotto, 1547. 4to. *Lent by Henry J. Atkinson, Esq.*

848. New Testament (English). The newe Testament of the last translacion. By Wylliam Tyndall. With Prologes and Annotacions in the mergēt. London: Wylliam Tylle, 1549-1548. 4to. *Lent by Henry J. Atkinson, Esq.*

This is Mr. Fry's No. 18, to which the reader is referred for a careful collation.

849. New Testament (English and Latin). London: William Powell, 1548-47. 4to. *Lent by the Archbishop of Canterbury.*

Mr. Fry's No. 16.

850. Bible (English). Matthew's version, revised by Becke. London: Day and Seres, 1549. Folio. *Lent by Henry J. Atkinson, Esq.*

851. Bible (English). Matthew's version revised by Becke. London: Day and Seres, 1549. Folio. *Lent by Henry J. Atkinson, Esq.*

851*. Bible (English). Another copy. *Lent by the Earl of Leicester.*

852. Bible (English). Matthew's version, revised by Becke. London: Daye and Seres, 1549. Folio. *Lent by the Rev. Dr. Gott.*

853. Bible (English). Matthew's. London: Thomas Raynalde and William Hyll. Folio. *Lent by Henry White, Esq.*

853*. Bible (English). Another copy. *Lent by Henry J. Atkinson, Esq.*

860. Bible (English). Tyndale's. London, 1549 (?). Folio. *Lent by James Watkins, Esq.*

861. New Testament (English and Latin) of Erasmus' translation. London: William Powell, 1549. 4to. *Lent by the Archbishop of Canterbury.*

861*. Bible (Danish). Biblia, det er den gantske Hellige Scrifft, udsæt paa Danske. [By P. Palladius, O. Gyldenmund, H. Sinnesen, and J. Machabæus.] First edition. Kobenhaffn, 1550. Folio. *Lent by the Rev. Dr. Ginsburg.*

862. BIBLE (Latin). 3 vols. Lugduni: Gryphius, 1550. Folio.
Lent by Henry J. Atkinson, Esq.

863. BIBLE (English, Coverdale's). ¶ The whole/ Byble,/ that is the holy scripture/ of the Olde and Newe testament/ faythfully translated into/ Englyshe by Myles Couerdale, and/ newly ouer/sene and correcte./ M. D. L./ Pray for vs that the worde of God maye/ have free passage ⁊ be glorified. ii. Tes. iii./ Prynted for Andrewe Hester, dwellynge/ in Paules Churchyard at the sygne/ of the whyte horse, and are/ there to be solde./ Set forth with the Kynges/ mooste gracious licence. [Christopher Froschover, Zurich, printed] London, A. Hester, 1550. 4to.
Lent by Francis Fry, Esq.

8 prel. leaves, viz. Title in red and black, within an architectural woodcut border, reverse blank; "¶ The bokes of the hole Byble/ how they are named in Englyshe and / Latyn, and how longe they are/ wrytten in the allegations," 1 p.; on the reverse, "❧ Vnto the moost victorious Prince & our moost/ gracious soueraigne lorde, kynge Edwarde the syxte," 4 pp. signed "Your graces moost humble/ and faithful subiect, Myles/ Couerdale;" on the reverse begins, "Myles Couerdale, to the Christen Reader." 5 pp.; The Kalender, beginning with "An Almanacke for xiiii. yeares;" (from 1550) 4 pp. The Text begins with a woodcut representing the Creation of Eve on Signature A, folio 1. and ends with the Second Book of Machabees, with the tenth line on the recto of Q Q iv. folio CCCCXCIIII. the remainder of that page and the reverse being blank; then follows the Text of the New Testament, without separate title, on Signature a a. folio 1. and ends on the reverse of folio CXXI. q q. i. Next comes The Table of the Epistles and Gospels. 5 pp. ending with "To the honoure and prayse of God, was this Byble prynted and fynished in the yeare of oure Sauoure Jesu Christ M. D. L. the xvj. daye of the moneth of August." the reverse blank. This second foreign edition of the Coverdale Bible is printed in double columns, in an angular German type, similar to that of the first Edition, 1535, but smaller, and is now believed to have come from the press of Christopher Froschover, of Zurich. The preliminary leaves, however, must have been printed in England, as they are in an entirely different type, being in small Old English letter.

863*. NEW Testament (English, Tyndale's). London: Daye and Seres, 1550. 8vo. *Lent by Francis Fry, Esq.*

This is Mr. Fry's No. 26.

864. NEW Testament (English and Latin). ¶ The new/ Testament in Englishe after/ the greeke translation anne-/xed wyth the translation of/ Erasmus in Latin./ Whereunto is added a Kalendar, and/ an exhortation to the readying of the/ holy scriptures made by the same/ Erasmus wyth the Epistles taken/ out of the olde testamēt both in Latin/ and Englyshe. wherūto is added a ta-/ble necessary to finde the Epistles and/ Gospels for euery sonday ⁊ holyday/ throughout the yere after the vse of/ the churche of England nowe./ ¶ Excusum *Londini* in officina Thomæ

Gaultier. pro. I. C./ Pridie Kalendas Decembris anno/ Domini. M. D. L./ London, 1550. 8vo. *Lent by Henry J. Atkinson, Esq.*

14 prel. leaves, viz. Title in red and black within a broad border, with the cypher of Edward Whitechurch at the bottom; on the reverse ℭ An almanacke for .xxii. yeares. "J. C. vnto the Christen reder." 1 page, reverse blank; "ℭ An exhortacion to the diligent studye of scri-/pture, made by Erasmus Roterodamus." 9 pages; "ℭ The summe and content of all the holye scri-/pture," etc. 2 pages followed by one blank page; Kalendar 6 leaves; Text, in double columns, the English in black letter, occupying the outer, and the Latin in small roman type, the inner column, A to Hh. v. in eights; then comes "ℭ The Epistles of the old testament." 5 pp. reverse blank; followed by "ℭ A table to fynde the Epi-/stles and Gospels vsually reade in the/ Church, accordynge vnto the booke of/ Common prayer:" 3 pp. the reverse of the last leaf being blank, This is Tyndale's Translation, edited, as is generally, but erroneously, supposed, by Sir John Cheke, though I know not upon what authority. All Tyndale's Prologues are omitted, and there are no notes. The running titles and the contents of the chapters are in the same type as the English text. The references, which are only on the outer margin, are in small roman type, like that of the Latin text. There are 54 lines on a full page. The paper, ink, and press work are good. There are no woodcuts or ornamental capitals, except at the beginning of Mathew.

865. CONCORDANCE (First in English). Marbeck's. London: Richard Grafton, 1550. Folio. *Lent by Henry J. Atkinson, Esq.*

866. NEW Testament (English). Coverdale's (really Tyndale's). Zurich: Ch. Froschover, 1550. 16mo.
Lent by the Archbishop of Canterbury.

867. BIBLE (German). Wittemberg: Hans Lufft, 1551. Folio.
Lent by Henry J. Atkinson, Esq.

867*. BIBLE (English). Matthew's [nicknamed the Bug Bible]. London: Nicolas Hyll, for Robert Toy, 1551. Folio.
Lent by the Archbishop of Canterbury.

See Psalm XCI, 5. "So that thou shalt not nede to be afraid for any Bugges by nighte, nor for the arrow that flyeth by day." Our present version reads "Thou shalt not be afraid for the terror by night," *etc.*

868. BIBLE (English). Taverner's, revised by Becke, with third book of Maccabees. London: John Daye, 1551. Folio.
Lent by Henry White, Esq.

869. BIBLE (English). Taverner's, by Becke, with third book of the Macabees. London: John Daye, 1551. Folio.
Lent by the Rev. Dr. Gott.

870. BIBLE (English). London, 1551. Folio.
Lent by Edward Poulson, Esq.

871. New Testament (Greek and Latin). *Απαντα τα της Καινης διαθηκης.* Nouum Iesv Christi D. N. Testamentum cum duplici interpretatione D. Erasmi et veteris Interpretis; Harmonia item Evangelica [by A. Osiander. Edited by R. Estienne]. 2 parts. [Geneva]: ex Officina R. Stephani, 1551. 8vo.

Part 2 has a distinct title-page and pagination, and the harmony is separately paged. This is the first edition of the New Testament divided into verses according to our present use.

872. New Testament (English). Tyndale's. Woodcuts. London: Richard Jugge, 1552. 4to. *Lent by F. Fry, Esq.*

A woodcut in the 13th chapter of Matthew represents the Devil with a tail and a wooden leg, sowing tares.

873. New Testament (Italian). Il Nuovo Testamento (Rovillio). 2 vols. in 1. Curious engravings. Lyon, 1552. 32mo. *Lent by Henry J. Atkinson, Esq.*

874. Bible (English). Cranmer's. London: Edward Whitchurch, 1553. Folio. *Lent by the Rev. Dr. Gott.*

875. Bible (English). Cranmer's. London: Edward Whitchurch, 1553. Folio. *Lent by Henry White, Esq.*

876. Bible (Italian). La Bibbia. 1553. *Lent by the British and Foreign Bible Society.*

877. Bible (Spanish). Biblia en Lengua Española traduzida palabra por palabra de la verdad Hebrayca por muy excelentes letrados vista y examinada por el officio de la Inquisicion. Con priuillegio del yllustrissimo Señor Duque de Ferrara. Con yndustria y deligencia de Duarte Pinel Portugues: estampada en Ferrara a costa y despesa de Jeronimo de Vargas Español: en primero de Marco de 1553. Black letter. Folio. *Lent by Earl Spencer.*

First edition of the Bible in Spanish for the use of Christians. The only difference known between this and the version for the Jews is found in Is. vii., 14. The Jewish having "la moça" instead of "la virgen."

878. Bible (Old Testament). Biblia en lengua Española, traduzida palabra por palabra dela verdad Hebrayca por muy excelentes letrados, vista y examinada por el officio de la Inquisicion. [Edited by D. Pinel and A. Usque.] Gothic letter. Large paper. Ferrara, 1553. Folio. *Lent by Earl Spencer.*

On the verso of the title-page occurs the dedication "All yllustrissimo. . . . Señor . . . Don Hercole da Este el segundo: quarto Duque de Ferrara." Subscribed "Jeronimo de Vargas y Duarte Pinel." The Colophon ends as follows:

"estampada en Ferrara a costa . . . . de Jeronimo de Vargas Español: en primero de Março de 1553." This edition does not contain the Apocrypha.

First impression of the Bible in Spanish. This version was for the use of the Spanish Jews.

885. BIBLE (Spanish). Biblia en Lengua Española. Ferrara, 1553. Folio. *Lent by the British and Foreign Bible Society.*

886. NEW TESTAMENT (Dutch). Antwerp: Hans van Ramundt, 1553. 8vo. *Lent by Henry J. Atkinson, Esq.*

887. NEW TESTAMENT (English). Tyndale's. London: Richarde Jugge, 1553. 4to. *Lent by the Archbishop of Canterbury.*

888. NEW Testament (German). Curious cuts. Cöln: Van der Mülen, 1553. 8vo. *Lent by Henry J. Atkinson, Esq.*

889. BIBLE (Latin). Petit Bernard's cuts. Lugduni: Johan. Tornaesius, 1554. 8vo. *Lent by Henry J. Atkinson, Esq.*

890. NEW Testament (Italian). Plates by Petit Bernard. Lyone: Giovanni de Tornes e Guillelmo Gazeio, 1556. 32mo. *Lent by Henry J. Atkinson, Esq.*

891. BIBLE Picture Book. Figuren, &c. Engravings by Petit Bernard. Lyons: J. van Tournes, 1557. 8vo. *Lent by Henry J. Atkinson, Esq.*

892. NEW Testament (English, Geneva). The/ Nevve Testa-/ment of ovr Lord Ie-/sus Christ./ Conferred diligently with the Greke, and best ap-/proued translations./ VVith the arguments, aswel before the chapters, as for euery Boke/ & Epistle, also diuersities of readings, and moste proffitable/ annotations of all harde places: wherunto is added a copi-/ous Table./ At *Geneva*/ Printed By Conrad Badius./ M. D. LVII./ 16mo. *Lent by the Rev. Dr. Gott.*

On the title page is a woodcut about 1¾ inches square, representing Time restoring Truth; On the reverse in small italic letters is "The ordre of the Bookes of the/ Newe testament," Then follows on *. ii. "The Epistle declaring that/ Christ is the end of the Lawe, by Iohn Caluin."/ 8 leaves; "To the Reader" **. ii. 4 pages and eight lines of the next; then comes 'The Argvment" filling the remainder of that page and the next. The text, The Holy/ Gospel of Iesvs/ Christe, vvrit/ by S. Matthew./ (a. i.) 430 folioed leaves; "The Table of the Nevve/ Testament,"/ folios 431 to 455, "The Ende" being on the recto, over the colophon. "Printed by Conrad Ba-/divs M. D. LVII./ This/ x. of Ivne."/ On the reverse in 23 lines, italic type, are "Fautes committed in the Printing." Although this is the first New Testament in English printed at Geneva, it is not, as some suppose, that which is usually called the *Genevan Version.* That was published three years later. This edition was the work of William Whittingham, afterwards Dean of Durham, but at the time of its publication residing in exile at Geneva. It is beautifully printed in small, clear, roman type, and is remarkable for two characteristics for the first time here introduced into the English translations, viz. the division of the text into verses, and the use of *italics* to indicate those explanatory words not to be found in the original tongues. This is not a new translation, but a revision of various others, as the editor informs us in his epistle to the reader. "First as touchĩg the perusing of the text, it was diligently reuised by the moste approued Greke examples, and conference of translations in other tonges as the learned may easely iudge, both by the faithful rendering of the sentence, and also by the proprietie of the wordes, and perspicuitie of the phrase. Forthermore that the Reader might be by all meanes proffited, I haue deuided the text into verses and sectiõs, according to the best editions in other langages, and also, as to this day the anciẽt Greke copies mencion, it was wont to be vsed. And because the Hebrewe and Greke phrases, which are strange to rendre in other tongues, and also short, shulde not be to harde I haue sometyme interpreted them without any whit diminishing the grace of the sense, as our lãgage doth vse them, and sometyme haue put to that worde, which lacking made the sentence obscure, but haue set it in such letters as may easely be discerned from the cõmun text."

893. New Testament (English) translated by Whittingham. Geneva: Conrad Badius, 1557. 16mo. *Lent by the Archbishop of Canterbury.*

894. Bible (German, Weissenham). Ingolstatt: Ecken, 1558. Folio. *Lent by Henry J. Atkinson, Esq.*

895. Bible (Italian). Bibbia volgare. Curious engravings. Venice: Malermi, 1558. Folio. *Lent by Henry J. Atkinson, Esq.*

896. Bible (Latin). Paris: C. Guillard, 1558. Folio. *Lent by Henry J. Atkinson, Esq.*

897. Bible (French). Lyon: Jan de Tournes, 1559. Folio. *Lent by Henry J. Atkinson, Esq.*

898. Bible (Dutch). Antwerp: Jacob van Liesueldt's widow, 1553 and 1560. *Lent by Henry J. Atkinson, Esq.*

899. Bible (Dutch). Antwerp: Hans van Last, 1560. Folio. *Lent by Henry J. Atkinson, Esq.*

909. Bible (English, first Genevan). The Bible/ and/ Holy Scriptvres/ Conteyned in/ the Olde and Newe/ Testament./ Translated According to the Ebrue and Greeke, and conferred With/ the best translations in diuers langages./ With moste profitable Annota-/ tions vpon all the hard places, and other things of great/ impor-

tance as may appeare in the Epistle to the Reader./ At *Geneva.*/ Printed by Rovland Hall./ M. D. LX./ 4to. *Lent by Earl Spencer.*

Four prel. leaves. Text, Genesis to II Maccabees, 474 folioed leaves ; New Testament, 122 leaves ; "A Briefe Table" HH.h. iii. to LLl. iii. 13 leaves, followed by one page, "The order of the yeres from Pauls conuersion" etc. reverse blank.

This Bible, the result of the labours of English exiles at Geneva during Queen Mary's reign, was dedicated to Queen Elizabeth—and though never sanctioned for public use in churches, continued to be the household English Bible for three quarters of a century. It is commonly known as the "Breeches" Bible from that word occurring in Gen. iii. 7.

910. BIBLE (English). First Genevan version. Another copy. Geneva : Rouland Hall, 1560. 4to. *Lent by Henry J. Atkinson, Esq.*

Another copy, lent by Dr. Gott.

911. BIBLE (English). First Genevan version. Another copy. Geneva : Rouland Hall, 1560. 4to. *Lent by Henry White, Esq.*

This is one of the very few copies known on large and thick paper, though somewhat cut down.

912. NEW Testament (English), by Whittingham and others [the second issue]. Unique? Geneva, 1560. 16mo. *Lent by the Archbishop of Canterbury.*

913. NEW Testament (Latin). Lyon, 1560. 32mo. *Lent by Henry J. Atkinson, Esq.*

913*. PSALMS (English). The whole Psalter translated into English Metre [by Archbishop Parker]. London : John Daye, [1560?] 4to. *Lent by the Earl of Leicester.*

914. BIBLE (English, Cranmer's). The Bi/ble in Englishe ac-/cording to the tran-/slation of the great/ Byble/ 1561./ [*Colophon*] Imprinted at/ *London* in Povvles/ Churcheyarde, by Ihon/ Cawoode./ Prynter to the Quenes Maiestie./ Anno. M. D. LXI. Cum priuilegio Regiæ/ Maiestatis./ 4to. *Lent by Henry J. Atkinson, Esq.*

915. BIBLE (Polish). Biblia. To iest. Kxieigi Stharego y Nowego Zakonu, na Polski iexzyk, z pilnosciax bedlug Láćińskiey Bibliey od Kosćiolá Krześćiáńskiego powssechnego prizyiethey, nowo wyłozona [by J. Leopolita-Niez. With marginal references and woodcuts]. Gothic letter. W. Krákowie, 1561. Folio. *Lent by Francis Fry, Esq.*

916. NEW Testament (Latin). Plates. Paris : Jacob Kerver, 1562. 8vo. *Lent by Henry J. Atkinson, Esq.*

917. Bible (English, second Genevan). The Bible translated according to the Ebrue and Greke, with most profitable annotations upon the hard places, etc. Geneva [no printer's name], 1562-61. Folio.
Lent by Francis Fry, Esq.

A remarkable typographical error occurs in Matthew v. 9, "Blessed are the *place-makers*: for they shall be called the children of God."

918. Bible (Polish). Biblia S'wieta, Tho iest, Księgi Stárego y Nowego Zakonu, własniė z Zydowskiego, Greckiego, y Lacynskiego, nowo na Polski ięzyk z pilnośćia y wiernie wyłožone [by S. Zaciusz, P. Statoryusz, G. Orsacius, J. Trzeciēski, J. Lubelczyk, and others; edited by M. Radziwił.] W. Brzesciu Litewskim, 1563. Folio.
Lent by Earl Spencer.

The second published version of the Polish Bible, made by Prince Radziwil and the Protestant Reformers of Pinczow. The first Polish Bible was published in 1561 by the Catholics.

919. Bible (Polish). Another copy. 1563. Folio.
Lent by the British and Foreign Bible Society.

920. Bible (Dutch). Nicolaes Biestkeno, 1564. 8vo.
Lent by Henry J. Atkinson, Esq.

921. Bible (Latin). Antverpiæ: Christ. Plantin, 1564. 32mo.
Lent by Henry J. Atkinson, Esq.

922. Bible (Greek). Basiliæ: J. Hervagius, 1565. Folio.
Lent by Henry J. Atkinson, Esq.

923. New Testament (Latin). With full-page cuts in Revelation. Dilingæ: Sebaldvs Mayer, 1565. 8vo.
Lent by Henry J. Atkinson, Esq.

924. Psalms (English). The Form of Prayers etc. used in the English Church at Geneva, with the Psalms of David, in metre. Edinburgh: by Robert Lekprevik, 1565. 8vo.
Lent from the Advocates' Library.

The earliest edition of the Sternhold and Hopkins prepared for the Church of Scotland. There are many subsequent republications.

925. Bible (English). Cranmer's version. Rouen: C. Hamillon, at the cost and charges of Richard Carmarden, 1566. Folio.
Lent by Henry J. Atkinson, Esq.

926. Bible (French). Geneve: Perrin, 1566. 8vo.
Lent by Henry J. Atkinson, Esq.

927. Bible (Italian). Bibbia Volgare. 2 vols. Venice: Andrea Muschio, 1566. 4to. Curious engravings.
Lent by Henry J. Atkinson, Esq.

928. Psalms (Latin). Psalmorvm Da-/vidis Paraphrasis Poetica,/ nunc primùm edita,/ Authore Georgio Buchanano/ Scoto, poetarum nostri sæculi facilè/ principe./ Psalmi Aliqvot in ver-/sus item Græcos nuper à dieursis/ translati./ Anno M. D. LXVI./ [*Colophon*] *Argentorati*/ Excudebat Iosias Rihelius./ M.D.LXVI./ 12mo. *Lent by David Laing, Esq.*

Sixteen prel. leaves and 352 pp. This is generally believed to be the first edition of this celebrated version of the Psalms, though Brunet thinks that the Paris edition, without date, by Henry Stephens, is anterior, notwithstanding the words "nunc primum edita" on this title-page. On this book rests in a great measure the high reputation of George Buchanan as a poet and scholar. He was born in 1506, and died in 1582. While imprisoned in a monastery in Portugal, by order of the Inquisition, about 1550, he beguiled the tedium of his confinement by translating the whole of the Psalms into Latin verse. There are no less than twenty-nine varieties of metre. On the reverse of the title is, "Index Festorum xxiiii." In the Kalendar, which occupies nine leaves, there are twelve rude but exceedingly curious woodcuts representing the signs of the Zodiac, and the habits and occupations of the good people about Strasbourg. On the recto of B B iiij is the famous epigram of Buchan to Mary, Queen of Scots, beginning:—

"Nympha, Caledoniæ quæ nunc feliciter oræ
Missa per innumeros sceptra tueris anos."

929. New Testament (the first Welsh). Testament Newydd ein Arglwydd Jesu Christ. Gwedy ei dynnu, yd y gadei yr ancyfiaith, au yn ei gylydd or Groec a'r Llatin, gan newidio ffurf llythyreu y gariaedodi. Eb law hyny ymae pop gair a dibiwyt y vot yn andeallus, ai o ran llediaith y'wlat, ai o ancynefinder y devnydd, wedy ei noti ai eglurhau ar'ledemyl y tu dalen gydrychiol. [Preceded by an "Almanach dros xxv. o vlynydden," &c. Translated by W. Salesbury and R. Davies, Bishop of St. Davids; edited by the former, with an Epistle by the latter, "i bop map eneid dyn o vewn ey escopawt." First edition.] Black letter. [London]: H. Denham, 1567. 4to. *Lent by the British and Foreign Bible Society.*

In long lines, thirty-one to the full page. The text is not divided into verses.

930. Bible (English). The Holie Bible. Richard Jugge, 1568. 2 vols. Folio. *Lent by Earl Spencer.*

The "Bishops'" Bible—a revision of the "Great Bible" undertaken by Archbishop Parker, with the assistance of eight bishops. It appeared "cum privilegio regiæ majestatis," and its use was sanctioned by Convocation in 1571. It is sometimes called the *treacle* Bible, from Jeremiah viii., 22: "Is there no *tryacle* in Gilead?" rendered *rosin* in the Douai version, and *balm* in that of 1611.

931. Bible (English, first Bishops'). Another copy. London: Richarde Jugge, 1568. Folio. *Lent by Henry J. Atkinson, Esq.*

932. Bible (French and Latin). 3 vols. Paris: Sebastian Nyuelle, 1568. 8vo. *Lent by Henry J. Atkinson, Esq.*

933. BIBLE (Latin). Lugduni: Ioannes Frellon, 1568. 8vo.
Lent by Henry J. Atkinson, Esq.

934. NEW Testament (Greek). 2 vols. Paris: Robertus Stephanus, 1568-9. 32mo. *Lent by Henry J. Atkinson, Esq.*

935. BIBLE (English). Genevan. Geneva: John Crespin, 1568-70. 4to. *Lent by Henry White, Esq.*

936. PSALMS (Dutch). De C.L. Psalmen Dauids. Tot Noorwitz Gheprint by Anthonium de Solemne, 1568. 8vo.
Lent by W. Amhurst Tyssen-Amhurst, Esq.

937. BIBLE (English). The Bishops' version, the first edition in 4to. London: Richard Jugge, 1569. 4to.
Lent by the Archbishop of Canterbury.

938. BIBLE (English). Bishops' version. First edition in 4to. Another copy. London: Richard Jugge, 1569. 4to.
Lent by the British and Foreign Bible Society.

939. BIBLE (Polyglot). Biblia Polyglotta. Antwerp: Plantinus, 1569-73. 8 vols. Folio. *Lent by Earl Spencer.*

Edited at the command of Philip II by Arias Montanus, of the University of Alcala. Only 500 copies were printed, of which the greater part were lost at sea.

940. BIBLE (Spanish). La Biblia. (C. de Reyna.) [Basle?], 1569. 4to. *Lent by the British and Foreign Bible Society.*

941. BIBLE (Spanish). Another copy. 1569. 4to.
Lent by Henry White, Esq.

942. NEW Testament (Dutch). 1569. 16mo.
Lent by Henry J. Atkinson, Esq.

943. NEW Testament (Latin). Novvm Iesv Christi Testamentvm. Antverpiæ: apud hæredes Arnoldi Birckmanni, 1570. 16mo.
Lent by Henry Stevens, Esq.

This copy belonged to Prince Henry, and has his monogram on the sides.

944. GOSPELS (Anglo-Saxon). The Gospels, &c. London: John Daye, 1571. 4to. *Lent by the Rev. Dr. Gott.*

944.*NEW Testament (English). The/ Newe Te-/stament of/ ovr Lord Iesvs/ Christ./ Conferred with the Greke,/ and best approued/ translations./ VVith the arguments, as vvel before the/ chapters, as for euery Boke and Epistle,/ Also diuersities of readings, and/ most profitable annotations of all harde places: vvhere-/unto is added a co-/pious Table./ Imprinted at/ *London* by T. V. for/ Christopher Barker./ 1575./ Cum priuilegio./ [*Colophon* on page 813] Imprinted at *London* by Tho. Vautroullier/ for Christopher Barker./ 8vo. *Lent by Francis Fry, Esq.*

The title is within an elaborate woodcut border having the royal arms at the top, and "Cum priuilegio" in a compartment at the bottom; on the reverse "The ordre of the Bookes"/ in small italics; the next leaf begins on *ij. "The Epistle de-/claring that Christ/ is the end of the Law./ By Iohn Caluin."/ 16 pp. Then comes on ℭ ij. "To the Reader mercy/ and peace through/ Christ ovr Saviovr."/ 5 pp.; on the reverse, in small italics, "The argvment of/ the Gospell, vvrit by the foure Euangelists." 1 p. Text in roman type, paged 1 to 813, ending with a tail-piece over the colophon. On page 814 begins "A declaration/ of the Table to the/ Nevv Testament," 1 p.; "A table of the principall things" etc. 815 to 850 in double columns. Then follows "A perfect Supputation" etc. 3 pp. the next page blank. It is very seldom that the last two leaves are to be found. The version, with some very slight alterations, is the Genevan, first printed with the Old Testament in 1560; but Calvin's Epistle and Whittingham's Preface are taken from the Geneva edition of 1557, as also are the Declaration and the Table at the end. The translation and the notes differ very materially from Whittingham's edition.

944**. NEW Testament (English) Genevan. Notes Englished by L. Tomson. London: C. Barkar, 1576. 8vo. *Lent by George Tawse, Esq.*

945. NEW Testament (Basque). Jesvs Christ Gvre Javnaren Testamente Berria. Rochellan, 1571. 8vo. *Lent by the British and Foreign Bible Society.*

946. BIBLE (Latin). Heuteni. Venetia: Juntas, 1572. Folio. *Lent by Henry J. Atkinson, Esq.*

947. BIBLE (Latin). Antwerpiæ: Apud Viduam & Heredes Ioannis Stelsii, 1572. 8vo. *Lent by Henry J. Atkinson, Esq.*

948. BIBLE (English). Bishops' version. London: R. Jugge, 1573. 4to. *Lent by Henry J. Atkinson, Esq.*

949. BIBLE (English). The second folio, Bishops' version. London: Richard Jugge, 1572. Folio. *Lent by F. Fry, Esq.*

950. BIBLE (Latin). Venetia: Bevilaqua, 1574. 4to. *Lent by Henry J. Atkinson, Esq.*

951. BIBLE (Latin). Heutenus. Venetia: Bevilaqua, 1576. 4to. *Lent by Henry J. Atkinson, Esq.*

960. BIBLE (English). Genevan. London: C. Parker, 1578. Folio. *Lent by the Archbishop of Canterbury.*

961. BIBLE (English and Scotch). The Bible/ and Holy Scriptvres/ conteined in the/ Olde and Newe/ Testament./ Translated according to the/ Ebrue & Greke, & conferred with the beste translations/ in diuers languages./ (.·.)/ With moste profitable Annota-

tions/ vpon all the hard places of the Holy Scriptvre,/ and other things of great importance, mete for/ the Godly Reader./ Printed in *Edinbrvgh*/ Be Alexander Arbuthnot, Printer to the Kingis Maiestie, dwelling/ at ye Kirk of feild. 1579./ Cvm gratia et Privilegio Regiar/ Maiestatis./ Folio. *Lent by Earl Spencer.*

Nine prel. leaves. On the title-page, above the imprint, is a woodcut representing the arms of Scotland, $3\frac{1}{4}$ by $4\frac{3}{4}$ inches; on the reverse, "The names and order of all the Bookes/ of the olde & New Testament," 1 p.; the second leaf begins on (.·.) ij. "To the Richt Excellent Richt/ heich and Michtie Prince Iames the Sixt/ King of Scottis," etc. $3\frac{1}{2}$ pp. dated at the end, "From Edinburgh in our ge-/neral assemblie the tent day of/ Iulie. 1579." the rest of the page blank. Then comes "An dovble Calendare,/ to wit, the Romane and the Hebrew-/ Calendare," etc. "Ane Almanake," etc. 7 pp. On the reverse of the seventh leaf is "¶ A table to find out in what signe the Moone is at any tyme for euer" $\frac{1}{2}$ page, under which is "Rvles for vnderstanding/ of this double Calendare," occupying that and half the next page, and signed "R. Pont:" the remainder of this page is filled with verses, "☞ Of the incomparable treasure of the holy Scriptures." On the reverse of the next, or eighth leaf, begins, "☞ A Description and svccesse/ of the Kinges of Ivda and Ierusalem,"/ etc. $1\frac{1}{2}$ pp.; then comes on the rest of the page "An exhortation to the studie of the holie Scripture;" on the reverse, "Howe to take profite in reading of the holie Scripture" signed by T. Grashop, 1 p. at the bottom of which is Arbuthnot's device copied from Richard Jugg's, substituting his own arms at the bottom between the initials A. A. The Text, Genesis to Second Maccabees, 503 folioed leaves, ending with "The Third Boke of/ the Maccabees newlie translated out/ of the original Greke." This third book however is not added, but next comes the title of "The/ Newe Testament/ of ovr Lord Ie-/svs Christ./ Conferred diligently with the Greke, and best approved/ translations in diuers languages./ [The arms of Scotland the same as on the first title.] At Edinbvrgh/ ☞ Printed by Thomas/ Bassandyne./ M. D. LXXVI./ Cvm Privilegio./" Reverse blank; the text, A. ij. folioed 2 [misprinted 1] to 125, ending on the middle of the reverse. Then comes "A briefe Table of the Pro-/per names which are chiefly founde in the olde Te-/stament," in double columns not paged or folioed, but beginning on the recto of X. vj. and ending at the middle of the verso of Y. iij. Then follows on "A Table of the principal/ things that are conteined in the Bible," etc. in treble columns, ending on the middle of the reverse of Z. vj. The rest of that page, and the next are filled with "☞ A Perfite svppvtation of the yeres/ and times from Adam vnto Christ" brought down "vnto this present yere of/ our Lord God 1576." On the reverse is "The Order of the yeres from Pauls conuersion" etc. 1 p. The next leaf of this gathering is probably blank, as no copy is known to contain more. This is the first edition of the Bible printed in Scotland. It is the Genevan version, in roman type, in double columns, with the marginal notes in smaller type than the text. There are the usual woodcuts in Exodus, to be found in most of the early Genevan versions. At the thirty-third chapter of Numbers is a detached map, another at the fifteenth chapter of Josua, and at the end of Ezekiel is a plan of the Temple. The present copy is large, clean, pure, and perfect. Before the printing was completed Bassandyne died; but in all the copies the title of the New Testament bears his name, with date 1576. In 1579 the complete volume was issued under sanction of the General Assembly of the Church of Scotland, with a dedication to James the Sixth, and other preliminary leaves, printed by Alex. Arbuthnot.

62. Bible (English). London: Christopher Barker, 1579? 4to. *Lent by Henry J. Atkinson, Esq.*

963. Bible (Latin). First edition of Tremelius and Junius. London: Middleton, 1580. 4to. *Lent by Henry J. Atkinson, Esq.*

964. Biblia Sclavonica. H. Typis Joannis Theodori Jum-ex magnâ Russiâ. Ostrobia, 1581. Folio. *Lent by Earl Spencer.*

965. Bible (English). Genevan. London: C. Barker, 1582. 4to. *Lent by Henry J. Atkinson, Esq.*

966. New Testament (English). The New Testament of Jesus Christ, translated faithfully into English, out of the authentical Latin. Cum privilegio. Rhemes: John Fogny, 1582. 4to. Two copies. One lent by *Henry J. Atkinson, Esq.*, and the other by *Earl Spencer.*

The Rheims New Testament, the result of the labours of Roman Catholic priests, exiles from England in 1568. It is a secondary translation from the Vulgate.

967. Bible Picture Book (Dutch). Figuren, etc. Van Borcht, 1582. Obl. 4to. *Lent by Henry J. Atkinson, Esq.*

968. Bible (Latin). Antwerp: Plantin, 1582. 8vo. *Lent by Henry J. Atkinson, Esq.*

969. Bible (English). Genevan. London: C. Barker, 1583. Folio. *Lent by the Archbishop of Canterbury.*

970. Bible (Latin). Antwerp: Plantin, 1583. Folio. *Lent by Henry J. Atkinson, Esq.*

971. Bible (Wendish). Biblia, tu ie Vse Svetv Pismv, Stariga inu Noviga Testamenta, Slovenski, tolmazhena, skusi Jvria Dalmatina. Bibel, das ist, die gantze Heilige Schrifft, Windisch. Wittemberg, 1584. Folio. *Lent by the British and Foreign Bible Society.*

972. Bible (Icelandic). Biblia, þad er, öll Heilög Ritning vtlögd a Norrœnu. [being the previous translations of various parts by O. Gottskalksson, G. Einarsson, and G. Jonsson, revised and corrected by G. Thorlaksson, and the remainder newly translated by him]. Med formalum M. Lutheri. First edition. Holum, 1584. Folio. *Lent by Henry White, Esq.*

With woodcuts, for the most part designed and engraved by Bishop G. Thorláksson. Another copy lent by Henry J. Atkinson, Esq.

973. Bible (English). The Bishops' version. London: Ch. Barker, 1585. Folio. *Lent by Henry J. Atkinson, Esq.*

974. Bible (Latin). Francofurt: P. Fabricius impensis Sigis. Feirabendi. 1585. 4to. *Lent by Henry J. Atkinson, Esq.*

975. Bible (English, Genevan version). London: Christopher Barker, 1585. 4to. Black letter. *Lent by Henry J. Atkinson, Esq.*

976. Bible. Old Testament. Η *παλαια Διαθηκη κατα τους* Εϐδομηκοντα. . . . Vetus Testamentum juxta Septuaginta, ex auctoritate Sixti V. Pont. Max. editum. [By A. Carafa, P. Morinus, G. Sirletus, L. Latinius, M. Victorius, P. Dominicanus, E. Sa, P. Parra, A. Agellius, Lælius, F. Turrianus, P. Ciaconius, J. Maldonatus, P. Comitolus, F. Ursinus, J. Livineius, B. Valverda, R. Bellarminus, and F. Toletus.] L. P. Romæ, 1586. Folio. *Lent by Earl Spencer.*

First printed edition of the Codex Vaticanus. It has formed the model for every succeeding edition of the "Septuagint."

977. New Testament (English). Beza's. Englished by L. Tomson. London: C. Barker, 1587. 32mo. *Lent by the Rev. Dr. Gott.*

978. Bible (English). 2 vols. London: Christopher Barker, 1587. 4to. *Lent by Henry J. Atkinson, Esq.*

979. Bible (Bohemian). Vol. IV. Isaiah to Malachi. 1587. 4to. *Lent by Pastor L. B. Kaspar.*

This Bible was printed for the ancient Bohemian Brethren Church at the private printing establishment of Count Zerotin in Kralice, near Brunn, Moravia, in the year 1587. The original binding was made in 1588.

980. Bible (French). Geneve, 1588. 8vo. *Lent by Henry J. Atkinson, Esq.*

981. Bible (French). First edition. 8 parts. Geneve, 1588. Folio. *Lent by Henry J. Atkinson, Esq.*

982. Bible (Hebrew). 2 vols. Hamburg: J. Wolfius, 1588. Folio. *Lent by Henry J. Atkinson, Esq.*

983. Bible (Latin). 2 vols. Lyons, 1588. 4to. *Lent by Henry J. Atkinson, Esq.*

984. Bible (the first Welsh). Y Beibl Cyssegr-Lan, Sef yr hen Destament a'r Newydd. London: Deputies of C. Barker, 1588. Folio. *Lent by the British and Foreign Bible Society.*

985. Bible (English, Genevan version). London: Deputies of Ch. Barker, 1589. 4to. *Lent by Henry J. Atkinson, Esq.*

986. New Testament (English). L. Tomson's. London: Deputies of Ch. Barker, 1589. 8vo. *Lent by the Archbishop of Canterbury.*

990. NEW Testament (English). Genevan version. London: Christopher Barker, 1589. 4to. *Lent by Henry J. Atkinson, Esq.*

991. BIBLE (Latin). Biblia Sacra Vulgatæ Editionis tribvs tomis distincta (ad concilii Tridentini præscriptum emendata, et à Sixto V. P. M. recognita et approbata). [Edited by A. Carafa, F. Nobilius, A. Agellius, P. Morinus, A. Rocca, and Lælius.] 3 tom. Romæ: ex Typographiâ Apostolicâ Vaticanâ, 1590. Folio. *Lent by Earl Spencer.*

There are two title-pages, the first printed, and the second engraved. Commonly known as the Sixtine Bible. The first complete Latin edition published by Papal authority.

992. BIBLE (Latin). Biblia sacra Vulgatæ editionis, Sixti quinti . . . jussu recognita atque edita [by M. A. Columna, W. Allen, B. de Miranda, R. Bellarminus, A. Agellius, P. Morinus, F. Nobilius, Lælius, B. Valverda, F. Toletus, A. Valerius, and F. Borromæus.] Oratio Manassæ, necnon libri duo qui sub libri tertij et quarti Esdræ nomine circumferuntur . . . sepositi sunt, ne prorsus interirent, etc. Clementis VIII. auctoritate recognitâ. Romæ: ex typogr. vaticanâ, 1592. Folio. *Lent by Earl Spencer.*

There are two title-pages, one printed and the other engraved: the "Oratio Manassæ" and the third and fourth books of Esdras have a separate pagination. The Clementine Bible. The authentic text of the "Vulgate." This edition is said to considerably differ from the Sixtine edition, but infallibility in the church does not compass printer's stops and errors, or countenance them.

992*. GOSPELS (in Arabic and Latin) with numerous woodcuts by Ant. Tempesta. Rome, 1590. Folio. *Lent by A. Aspland, Esq.*

993. BIBLE (Latin). Londini, 1592-3. Folio. *Lent by Henry J. Atkinson, Esq.*

994. BIBLE (Latin). Tubinguæ: G. Gruppenbach, 1593. Folio. *Lent by Henry J. Atkinson, Esq.*

995. BIBLE (Latin). Romæ: Typ. Apost. vat., 1593. 4to. *Lent by Henry J. Atkinson, Esq.*

996. BIBLE (Latin). Tubingen: Gruppenbach, 1593. 4to. *Lent by Henry J. Atkinson, Esq.*

997. BIBLE (English). London: Deputies of Christopher Barker, 1594. 4to. *Lent by Henry J. Atkinson, Esq.*

998. BIBLE (English). London: Deputies of Ch. Barker, 1594. 4to. *Lent by Henry J. Atkinson, Esq.*

999. BIBLE (Greek, Latin, and German). Opera Davidis Walderi. 2 vols. Hamburg: Lucius, 1596. Folio. *Lent by Henry J. Atkinson, Esq.*

1000. BIBLE (Hebrew). 4 vols. 1595. 16mo.
Lent by Henry J. Atkinson, Esq.

1001. BIBLE (Saxon). Hamburg: Lucium, 1596. Folio.
Lent by Henry J. Atkinson, Esq.

On the title of the New Testament is a representation of the Elector and Luther witnessing the baptism of Christ by John.

1002. NEW Testament (Latin). 2 vols. in 1. Morges (Switzerland): Le Preux, 1596. Folio. *Lent by Henry J. Atkinson, Esq.*

1003. BIBLE (English). The Bible./ That is, the Holy/ Scriptvres Con-/teined in the/ Olde and New/ Testament./ Translated accor-/ding to the Ebrew and Greeke, and/ conferred with the best transla-/ons in diuers languages./ With most Profitable Anno-/tations vpon all the hard places, and other things/ of great importance, as may appear in the/ Epistle to the Reader./ ¶ Imprinted at *London* by the De-/puties of Christopher Barker,/ Printer to the Qveenes most excel-/lent Maiestie./ Anno 1597. Cum priuilegio./ Folio. *Lent by Francis Fry, Esq.*

6 prel. leaves, viz. Title, reverse blank; "To the most ver-/tvovs and noble Qveene/ Elizabith," 3 pp.; "To ovr Beloved in the Lord," 1 p.; "A Table conteining the Cycle/ of the Sunne," etc. 2 pp.; Kalendar, 3 pp.; "☞ The Names and order of all the bookes," 1 p. Text, A. j., in double columns, in roman type, Genesis to Malachi 360 folioed leaves; Apocrypha Aaaa. j. 77 leaves; New Testament, Title and 129 leaves; "¶ A breife Table," Yyyyy. iiij. 9 unnumbered leaves. This is the Genevan version of the text of both the Old and the New Testament, but the New Testament is what is generally known as L. Tomson's translation, or revision. This is, however, a popular error. The text is the Genevan version of 1560, which Tomson has not meddled with. He has only added a translation of Beza's and Camerarius' Notes, Summaries, Expositions, and marginal references. The Arguments preceding the Gospels, the Acts, etc., are omitted, though expressly mentioned in the title.

1004. NEW Testament (English). The/ Newe Testa-/ment of Ovr/ Lord Iesvs/ Christ./ ¶ Faithfully traslated out/ of Greeke./ Imprinted at *London*/ by the Deputies of Christopher Barker,/ Printer to the Queenes most/ excellent Maiestie./ Anno 1598./ 48mo. *Lent by Francis Fry, Esq.*

A to Xx in eights. In clear pearl type. Size of page $2\frac{5}{8} \times 1\frac{3}{8}$ inches. The reverse of the title is blank. Text begins on A 2, and ends on the reverse of Xx 8. This beautiful little volume is in the Geneva version. There are thirty-one lines on a full page. The headings of the chapters and the marginal references are in italic.

1005. NEW Testament (Latin and Greek). Geneva, 1598. Folio.
Lent by Henry J. Atkinson, Esq.

1006. BIBLE (Dutch). Antwerp: Jan Newrentorf and Jan van Keubergen, 1599. Folio. *Lent by Henry J. Atkinson, Esq.*

1007. Bible (English, Genevan). The/ Bible,/ that is,/ The Holy Scriptvres/ conteined in the Old and New/ Testament./ Translated according to the Ebrew and Greeke, and/ conferred with the best Translations in/ diuers Languages./ With most profitable Annotations vpon all hard places,/ and other things of great importance./ ℭ Imprinted at *London*/ by the Deputies of Christopher Barker,/ Printer to the Queenes most/ Excellent Maiestie./ 1599./ 4to. *Lent by Henry White, Esq.*

4 prel. leaves, including the woodcut and printed titles; Text, Genesis to Job, 190 folioed leaves; Psalms to Malachi, 127 leaves, one blank leaf; New Testament, 121 folioed leaves; A briefe Table, 11 leaves. Date of Colophon, 1599. There were no less than six or eight editions of the Bible with the date 1599, all purporting to be from the same printer, and so closely resembling each other that it is difficult to distinguish them without having them before you. This edition is described in Lea Wilson's admirable catalogue, under No. 84 of Bibles, and may be distinguished from the other by the third line of the first verse of the first chapter of Esther, reading:—

India euen vnto Ethiopa, ouer

The version is the Genevan, with Tomson's revision of the notes of the New Testament. It is in small roman type, in double columns, with the notes in smaller type on both the inner and outer margins.

1008. Bible (Latin). Venetia: Apud Damianum Zenarum, 1599. 4to. *Lent by Henry J. Atkinson, Esq.*

1009. New Testament (English). The/ Nevv Testament/ of Iesus Christ faith-/fvlly translated into English,/ out of the authentical Latin, diligently conferred with the/ Greeke, and other Editions in diuers languages: VVith Ar/gvments of bookes and chapters: Annotations,/ and other helpes, for the better vnderstanding of the text,/ and specially for the discouerie of Corrvptions in di-/uers late translations and for cleering Controver-/sies in Religion of these dayes: By the English/ College then Resident in Rhemes. Set Forth the second time, by the same College novv/ returned to Dovvay./ VVith addition to one nevv Table of Heretical Cor/rvptions, the other Tables and Annotations somevvhat/ augmented. Printed at *Antwerp*/ by Daniel Vervliet./ 1600. VVith Privilege./ 4to. *Lent by Henry J. Atkinson, Esq.*

The title within a type-metal border, having on the reverse, the Approbations of the first edition of 1582, and of the present edition. The next leaf a ij begins with "The Preface to/ the Reader," 11 leaves; "A Table of cer-/taine Places of the Nevv/ Testament corrvptly translated," 6 pp. in double columns; "The Explication of Certain/ vvordes in this Translation," 2 pp.; "The Bookes of the Nevv/ Testament" 3 pp.; on the reverse, "The Signification or mea-/ning of the nvmbers and markes/ vsed in the Nevv Testament," 1 p.; "The Svmme of the /Nevv Testament," etc. 2 pp.; Text, Mathew to the end of Revelations, pp. 3 to 745. On the middle of page 745 begins "A Table of the/ Epistles and Gospels," Signature B bbbb, 4½ pp.; on the reverse of

B bbbb iij "An ample and/ particvlar Table" of Controversies, 23 pp. in double columns. The book is throughout in roman type, except the headings of the chapters, which are in italics. The text is in large pica type in long lines of three inches and three quarters, and the notes and marginal summaries are in a smaller type. The annotations, which are very numerous and controversial, are at the end of each chapter or book. The marginal summaries or catch-clauses are only on the outer margins, while the inner margins are occupied by references to other places, and by a column indicating the division into verses. The matter is run on into paragraphs, but the beginning of each verse is indicated by this mark. † The Preface to the Reader is historical and critical, and of considerable interest on the important subject of translations into the vulgar tongues. This translation is from the old Latin Vulgate. At the end of the third chapter of Matthew is a slip pasted down containing the words, "Iurie, and from beyond Iordan." the first three words having been omitted in the text. This volume should go with No. 1024 of this catalogue, so as to form a set of the complete Bible.

1010. New Testament (English). London: R. Barker, 1600. 4to.
Lent by Henry J. Atkinson, Esq.

1011. New Testament (English). Bishop's and Rhemish version. Notes by Wm. Fulke. London: R. Barker, 1601. Folio.
Lent by Henry J. Atkinson, Esq.

1012. New Testament (Greek). Franckfurt: Typis Wechelianis, 1601. Folio.
Lent by Henry J. Atkinson, Esq.

1013. Bible (English). The Bishops'. Authorised and appointed to be read in Churches. London: Robert Barker, 1602. Folio.
Lent by Henry Stevens, Esq.

There appear to have been two different first titles issued with this last folio edition of the Bishops' version; one like that of the woodcut border of the New Testament title, and the other like that used in the first edition of the 1611 version. A recent writer says that the latter "had often done duty before, notably in the Bishops' Bible of 1602." This is probably a mistake, for we find this folio woodcut border of the 1611 version used in no other previous edition except this 1602 Bishops', and in only a part of this. This handsome volume was manifestly the model for the first issue of the 1611 version, and the revisions and corrections were probably posted on to a copy of this and then deposited as *copy* with Barker. This last folio Bishops' differs almost as much from the first Bishops' of 1568 as it does from the first 1611 itself, it had undergone so many changes and silent revisions.

1014. Bible (Spanish). La Biblia, seconda edicion, por C. de Valera. Amsterdam, 1602. Folio.
Lent by the British and Foreign Bible Society.

1015. New Testament (English). L. Tomson. Dort: Isaac Canin, 1603. 8vo.
Lent by the Rev. Dr. Gott.

1016. Bible (English), Genevan version. London: R. Barker, 1606. 4to.
Lent by Henry J. Atkinson, Esq.

1017. Bible (English). Genevan version. London: R. Barker, 1606. 4to. *Lent by the British and Foreign Bible Society.*

This copy belonged to Prince Henry, and bears his monogram on the sides.

1018. Bible (English). Genevan. London: Robert Barker, 1606. 8vo. *Lent by Sir Charles Reed.*

1019. Bible (Italian). Deodati's, first edition. Geneva (?) 1607. Folio. *Lent by the British and Foreign Bible Society.*

1020. Bible (Latin). Venetia, 1607. 4to. *Lent by Henry J. Atkinson, Esq.*

1021. Bible (Dutch). Leyden: Jacobszoon & Jan Bouwensszoon, 1608. 8vo. *Lent by Henry J. Atkinson, Esq.*

1022. New Testament (Italian). Il Nuovo Testamento. Geneva: Diodati, 1608. 16mo. *Lent by Henry J. Atkinson, Esq.*

1023. Bible (English). Genevan version. London: R. Barker, 1609. 4to. *Lent by Henry J. Atkinson, Esq.*

1024. Bible (English, Doway). The/ Holie Bible/ Faithfvlly Trans-/lated into English,/ ovt of the avthentical/ Latine./ Diligently conferred with the Hebrew, Greeke,/ and other Editions in diuers languages./ With Argvments of the Bookes, and Chapters:/ Annotations. Tables: and other helpes,/ for better vnderstanding of the text:/ for discouerie of Corrvptions/ in some late translations: and/ for clearing Controversies in Religion./ By the English College at Doway./ Printed at Doway by Lavrence Kellam,/ at the signe of the holie Lambe./ M. DC. IX. 4to. *Lent by Henry J. Atkinson, Esq.*

Two volumes. Vol. I. The title within a type-metal border, having on the reverse, in Latin, "Approbatio." dated "Duaci. 8. Nouembris. 1609." Then comes on †2, "To the right/ vvelbeloved English/ Reader," 12 pp.; "The Svmme and Parti-/tion of the Holie Bible," 4 pp.; "The Argvment of the Booke/ of Genesis." 2 pp.; The text, Genesis to Job, 1114 pp., followed by "To the Cvrteovs Reader," 1 p., promising two Tables for this volume in the next. Vol. II. Title, dated M. DC. X. having the approbation on the reverse as to the first volume: "Proemial Annotations/ vpon the Booke of Psalms." pp. 3 to 14; Text, Psalms to the Fovrth Book of Esdras, pp. 15 to 1071. "A Table of the Epistles," page 1072; "An Historical Table of the Times," etc. pp. 1073 to 1096; "A particular Table of the/ most principal Things," pp. 1097 to 1123; "Censura," page 1124; Errata of the two volumes, 1 p. These two volumes are printed in a style nearly uniform with the New Testament, 4to, 1600, No. 1009. These three volumes should go together to make the complete Bible. This is the first edition of the Roman Catholic version of the Scriptures in English. It was translated about the year 1580, by some English exiles at Douai, to combat the various English protestant versions. It is a remarkable circumstance that though these volumes bear the dates of 1609 and 1610, they had not reached the hands of the translators of the 1611 version when their long Preface was written. There is distinct allusion to this work, as if to disclaim any knowledge of it. Or perhaps the Preface may have been written before Nov. 1609, the date of the Approval of Vol. I. This is sometimes called the *rosin* Bible, from the reading of Jeremiah viii, 22, "Is there no *rosin* in Gilead?" The Bishops', and other early translations, had *treacle.*

1025. New Testament (Greek and Latin). Geneva: Stoer, 1609. 32mo. *Lent by Henry J. Atkinson, Esq.*

1026. New Testament (Icelandic). Pad Nijca Testamentum. Holum, 1609. 8vo. *Lent by David Laing, Esq.*

1027. Bible (English, Genevan). The/ Bible :/ that is,/ The Holy Scriptvres/ conteined in the Old and New/ Testament./ Translated according to the Ebrew and Greeke, and/ conferred with the best Translations in/ diuers Languages./ ❡ With most profitable Annotations vpon all hard places,/ and other things of great importance./ ❡ Imprinted at/ *London* by Robert Barker,/ Printer to the Kings most/ Excellent Maiestie./ 1610. 4to. *Lent by Henry J. Atkinson, Esq.*

3 prel. leaves ; Text, Genesis to Malachi, A to Qq 7, in eights ; New Testament, Aaa to Qqq 1 ; Table, Qqq 2 to Rrr, 4. date of Colophon, 1611. This is the Genevan version, with Tomson's revision of the notes of the New Testament, and with Junius's Annotations on the Revelations. It is in small roman type, closely resembling the six quarto editions of 1599.

1028. Bible (English, Genevan). The/ Bible,/ That Is,/ The holy Scriptures con-/tained in the Old and/ New Testament./ ❡ Translated according to the Ebrew and Greeke,/ and conferred with the best Translations/ in diuers Languages./ ❡ With most profitable Annotations vpon all the/ hard places, and other things of great/ importance./ Imprinted at/ *London* by Robert Barker,/ Printer to the Kings most Excel-/lent Maiestie./ 1610./ Folio. *Lent by Francis Fry, Esq.*

4 prel. leaves in roman type, viz. Title within a broad woodcut border, with the royal arms at the top, and Cum priuilegio in a compartment at the bottom, reverse blank ; "☞ To the Christian Reader." 2 pp. ; within a type-metal border. "❡ Of the incomparable treasure," etc. 1 p. ; "How to profite in reading," etc. 1 p. ; "❡ The names and order of all the Books," 1 p. ; on the reverse is a large woodcut, filling the whole page, of Adam and Eve in Paradise. Text in black letter. A to Mmmm 2, in sixes. "☞ A briefe Table" 8 leaves in roman letter. This is the Genevan version with Tomson's revision of the notes of the New Testament. The text is in double columns, in large black letter. The arguments of the books are in small roman type. The summaries of the chapters are in italics, and the marginal notes are in small black, and the references in small roman letter. The woodcut borders of the titles of the Old and New Testaments are alike. At the beginning of the Psalms there is a title, "This Second Part of the Bible," within a broad woodcut border, with erect female figures on either side, reverse blank.

1028*. Bible (English, Genevan). The Bible, that is, the Holy Scriptures, etc. London: R. Barker, 1610. 8vo.

Lent by Francis Fry, Esq.

This is, we believe, the last edition of the Bible of the Genevan version printed in England in octavo.

1029. Bible (English, Genevan version). The Bible, that is, The Holy Scriptures contained in the Olde and New Testament, Translated according to the Hebrew and Greeke, &c. At Edinburgh Printed by Andro Hart, and are to be sold at his Buith, on the North-side of the gate. Anno Dom. 1610. Folio.

Lent by David Laing, Esq.

This was long the standard and favourite edition of the Genevan Bible, because it was a handsome, well-printed book, remarkably free from typographical errors.

1030. Bible (English), Genevan and Tomson's. London: R. Barker, 1611. Folio. *Lent by the Archbishop of Canterbury.*

1031. Bible (English). Genevan version. London: R. Barker, 1611. 4to. *Lent by Henry J. Atkinson, Esq.*

1032. Psalms (English). The Psalmes of David in Prose and Meeter. With Godly Prayers, &c. Printed at Edinburgh by Andro Hart. 1611. 8vo. *Lent by David Laing, Esq.*

1033. Psalms (Latin). Paraphrasis Psalmorum Davidis Poetica auctore Georgio Buchanano. Edinburgi, exct. Andreas Hart, 1611. 18mo. *Lent by David Laing, Esq.*

1034. Psalms (English). The Psalms in Prose and Metre with the Tunes. Edinburgh: Andro Hart, 1611. 24mo.

Lent by David Laing, Esq.

1035. Bible (English). The Holy Bible, newly translated out of the originall Tongues and with former Translations diligently compared and revised, by his Maiesties speciall commandment. Appointed to be read in Churches. London: Robert Barker, 1611. With the first title engraved on copper by C. Boel of Richmont. Folio. *Lent by Henry Stevens, Esq.*

This is the first or standard issue of the 1611 version of the English Bible. There was another separate issue of it the same year distinct throughout every leaf. This pair, the parents of millions of our Bibles, we shall distinguish by calling the first the Great He Bible, and the other the Great She Bible, from their respective readings of Ruth iii. 15, the one reading "he measured six *measures* of barley, and laid *it* on her: and He went into the city." The other has "and She went into the city." These two editions, both standard but varying in many places, were manifestly deposited in two different printing houses as standard *copy*, because the subsequent editions in quarto and octavo, in roman and black letter, run in pairs, *he* and *she*, and as a general rule the faults of the one follow those of its own office-copy or parent. It is not difficult for a practical printer to point out the true original He Bible, and when that is ascertained many other arguments fall in peacefully. This *he* and *she* distinction is only one of a thousand. The first three or four editions were issued, some copies with an engraved copper-plate title, and others with a woodcut bordered title, but never with both. We have found the engraved title attached to its follower in both of the 1611 issues, as well as that of 1613. These titles, therefore, do not mark the edition; nor do Speed's genealogies, with which the king saddled and most unjustly burdened the version, as a private sop to a favourite subject. Of the two distinct issues of 1611, some copies of each with the engraved title, and others with the woodcut, it is of great consequence to establish the priority of one or the other. Mr. Francis Fry after long and patient investigation has, in his exceedingly important work on the subject, pronounced decidedly in favour of the He Bible's being the original; while Mr. Scrivener, in the introduction to his Paragraph Bible, reverses Mr. Fry's decision, and sets up the She Bible as the standard by priority. Our own researches, both before and since Mr. Fry's opinion, have led us unequivocally to the same conclusion as Mr. Fry. We do not find any authority for calling it the *Authorized Version*, the words "Appointed to be read in Churches," meaning not *authorized*, but, as explained in the preliminary matter, simply how the Scriptures were pointed out or "appointed" for public reading. This "Appointment" was afterwards shunted into the Prayer-Book and left out of the Bibles; but why the word *appointed* was left on some of the early title-pages and omitted in others, and how it got gradually to mean *authorized*, we leave to philologists, simply remarking that the 1602 Bishops' Bible, on which our present version was modelled, had both the words "authorized" and "appointed." The Puritans and Presbyterians did not require this "appointment," and hence in many editions it was omitted. We have no objection to the modern suppression or omission by the University and Queen's Printers of the long Preface, the Genealogies, and the "Appointment" of Scripture Readings in Churches. We could spare also the Dedication. But with all these omissions it is difficult to understand why the title is not also purified by leaving out the words "Appointed to be read in Churches."

1036. Bible (English). The Holy Bible. Newly translated out of the original tongues, and with the former translations diligently compared and revised, by his Maiesties speciall Commandement. London: Robert Barker, 1611. Fine copy of the He Bible, with the woodcut title. Folio. *Lent by Earl Spencer.*

1037. Bible (English). The Holy Bible, etc. Appointed to be read in Churches. London: Robert Barker, 1611. Folio.
Lent by Edward G. Allen, Esq.

This is the Great She Bible, of 1611 differing in every leaf from the Great He Bible. Like No. 1035 and 1036 it was issued, some copies with the engraved and others with the woodcut title. This is certain, because we have found both title-leaves attached to the followers. Neither title marks definitely the edition, but there are many reasons to demonstrate that this is the second or subsequent issue. It may have some better readings and some inferior, but the editions are totally distinct, and unquestionably one is the parent of the other. It was probably necessary, in order to multiply copies fast enough, to have two *standard* copies in separate printing offices. The variations are generally not of much importance, and are such as usually occur in copying one book from another, with occasionally a slight correction, but oftener a slight blunder.

1038. Bible (English). The 1611 version. London: Robert Barker, 1613-11. Folio. *Lent by Francis Fry, Esq.*

This is generally a mixture of the sheets of the He and the She Bible, issued with a new first title, but the New Testament title remaining unchanged.

1039. Bible (English). The/ Holy/ Bible,/ Conteyning the Old Testament/ and the New:/ Newly Translated out of the Originall/ tongues: & with the former Translations/ diligently compared and reuised, by his/ Maiesties special Comandement./ Appointed to be read in Churches./ Jmprinted at London by Robert/ Barker Printer to the Kings/ most Excellent Maiestie./ Anno Dom. 1612./ 4to. *Lent by Henry J. Atkinson, Esq.*

The title is beautifully engraved on copper by Jasper Isac, reverse blank. Dedication to King James, A 2, 3 pp. in italics; on the reverse of A 3, "The Translators To/ The Reader," 9 pp. in small roman type; "☞ The names and order of all the Bookes," 1 p., reverse blank; "The Genealogies," by J. Speed, 18 leaves: "A Description of Canaan, and the bordering Countries," on the back of a woodcut map of the Holy Land, 2 leaves; the text is in double columns, in roman type, Genesis to Revelations, A to Z, Aa to Zz, Aaa to Zzz, [A] to [M], all in eights. This is the first edition of the 1611 Version of the Bible printed in quarto. It is a He Bible.

1040. Bible (English). The second edition of the 1611 version in 4to, roman type. She went. London: R. Barker, 1612. 4to. *Lent by Henry J. Atkinson, Esq.*

1041. Bible (English). The first edition of the 1611 version in octavo. The He edition. London: R. Barker, 1612. 8vo. *Lent by Francis Fry, Esq.*

1042. Bible (English). The second edition of the 1611 version in octavo. The She edition. London: R. Barker, 1611. 8vo. *Lent by Francis Fry, Esq.*

1043. Bible (English). 1611 version. London: Robert Barker, 1613. Folio. *Lent by Henry J. Atkinson, Esq.*

This edition in smaller type cannot be confounded with either of the larger folios. Some copies appeared with the 1611 engraved title, but most of them have the woodcut title bearing the date of 1613. We have not observed in this edition the distinction of *he* and *she* in Ruth iii. 15, but it may exist.

1044. Bible (English). The 1611 version, black letter, the He edition. London: R. Barker, 1613. 4to. *Lent by Francis Fry, Esq.*

1045. Bible (English). The 1611 version, black letter, the She edition. London: R. Barker, 1613. 4to. *Lent by Henry J. Atkinson, Esq.*

1046. Bible (English). 1611 version, roman type. London: R. Barker, 1613. 4to. *Lent by Henry J. Atkinson, Esq.*

1047. Proverbs, Job, &c. (Hebrew and Latin). Raphelingt. Antwerp: Plantin, 1614-15. *Lent by Henry J. Atkinson, Esq.*

1048. Bible (English). The/ Bible :/ Translated according to the Hebrew/ and Greeke, and conferred with the best Translati-/ons in diuers languages : With most profitable Annota-/tions vpon all the hard places, and other things of great/ importance, as may appeare in the Epi-/stle to the Reader./ And also a most profitable Concordance for the rea-/dy finding out of any thing in the same conteined./ ¶ Imprinted at/ *London* by Robert Barker,/ Printer to the Kings most/ Excellent Maiestie./ 1615./ 4to. *Lent by Francis Fry, Esq.*

Title with verses on the back; "¶ To the Christian Reader," ¶ 3, 1 page; "How to take profit" etc. 1 page. Text in black letter, double columns, Genesis to Malachi, 358 folioed leaves; New Testament, 4 prel. leaves and Text folioed 441 to 554. This is the last edition in quarto of the Genevan Version printed in England. The Arguments, the notes and the running titles are in small roman type. The contents of the chapters are in small italics.

1049. Bible (English). Genevan version. London: R. Barker, 1616. Folio. *Lent by Henry J. Atkinson, Esq.*

This is the last folio edition of the Genevan version printed in England.

1050. Bible (English). London: R. Barker, 1616. 4to. *Lent by Henry J. Atkinson, Esq.*

1051. Bible (English). Doctrine of the Bible. London: T. Snodham, 1616. 8vo. (?) *Lent by Henry J. Atkinson, Esq.*

1052. Bible (English), 1611 version. London: Robert Barker, 1617. Folio. *Lent by Henry J. Atkinson, Esq.*

1053. Bible (Latin). Tremellius and Junius. Geneva: Berjou, 1617. Folio. *Lent by Henry J. Atkinson, Esq.*

1054. Epistles and Gospels (German and Bohemian). 1617. 8vo. *Lent by Henry J. Atkinson, Esq.*

1055. Bible (Hebrew). 4 vols. Genoa: Cepha. Elon, 1618. 16mo. *Lent by Henry J. Atkinson, Esq.*

1056. Bible (English). Black letter. London: Norton and Bill, 1619. 4to. *Lent by H. Cleaver, Esq.*

1057. Bible (German). 3 vols. Lubec: M. Herings, 1620. 32mo. *Lent by Henry J. Atkinson, Esq.*

1058. Bible (English). London: Bonham Norton and John Bill, 1620. 4to. *Lent by Henry J. Atkinson, Esq.*

1059. Bible (the second Welch). Y Bibl Cyssegr-Lan, etc. Bishop Morgan's version, revised by R. Parry and J. Davies. Llundain 1620. Folio. *Lent by the British and Foreign Bible Society.*

1060. Bible (Latin). Osiander. Franckfurt: Tampach, 1622. Folio. *Lent by Henry J. Atkinson, Esq.*

1061. Bible (Latin). Romæ: A. Brugiotti, 1624. 32mo. *Lent by Henry J. Atkinson, Esq.*

1062. Bible (English). London: Bonham Norton and John Bill, 1625. 4to. *Lent by Henry J. Atkinson, Esq.*

1063. New Testament (Greek). Cambridge: T. Buck, 1625. 8vo. *Lent by Henry J. Atkinson, Esq.*

1064. Bible (Latin). Venetia: Junta, 1627. 4to. *Lent by Henry J. Atkinson, Esq.*

1065. Bible (English). London, 1628. 8vo. *Lent by James J. Parsloe, Esq.*

1066. New Testament (English). Printers to the University of Cambridge, 1628. 32mo. *Lent by Henry J. Atkinson, Esq.*

1067. New Testament (Greek). Sedan: Munoni, 1628. 32mo. (Smallest.) *Lent by Henry J. Atkinson, Esq.*

1068. New Testament (Latin). Antwerp: Plantin, 1629. 32mo. *Lent by Henry J. Atkinson, Esq.*

1069. Bible (English). Microbiblion/ or/ The Bibles/ Epitome:/ In Verse./ Digested according to the/ Alphabet, that the Scriptures/ we reade may more happily/ be remembred, and things/ forgotten more ea-/sily recalled./ By Simon Wastell sometimes of/ Queenes Colledge in Oxford./ *London*,/ Printed for Robert Mylbourne,/ and are to be sold at his shop/ at the signe of the Greyhound/ in Paules Churchyard./ 1629./ 8vo. *Lent by Henry J. Atkinson, Esq.*

6 prel. leaves, viz. Title, within a light border, reverse blank; Dedication to Sir William Spencer, 2 leaves; "To the Christian/ Reader," 2 leaves; Lines by George Wither, 1 page; "The names of the Bookes," 1 p. Text, B 506 pages, followed by four leaves.

1070. Psalms (English), "with the Common Tunes in foure parts, by the most expert Musicians in Aberdene." Aberdene: E. Raban, 1629. 24mo. *Lent by David Laing, Esq.*

1071. Bible (English). The 1611 version. Cambridge: T. & J. Buck, 1629. Small folio. *Lent by Francis Fry, Esq.*

The text of this fine edition appears to have undergone a thorough revision, but by whom or upon what authority is not known. The pains taken in the printing, proof-reading, punctuation, italics, etc. are manifest throughout. But a little typographical error crept in here, we believe for the first time, which, though corrected a hundred times, constantly reappeared for many years, viz., Tim. iv., 16. Take heed unto thyself, and unto *thy* doctrine, for *the* doctrine.

1072. Bible (English), 1611 version, roman type. London: Bonham Norton and John Bill, 1629. 4to. *Lent by Francis Fry, Esq.*

1073. Bible (English), 1611 version, roman type. London: R. Barker, and assigns of John Bill, 1630. 4to. *Lent by F. Fry, Esq.*

A recent writer, though he finds some slight variations, pronounces this and the 1629 quarto practically the same edition, and that this one is without the Apocrypha. He is mistaken; the two editions are totally distinct, and vary more than ordinary editions. His copy merely wanted the Apocrypha, as is apparent by the first four leaves of the Apocrypha being the counterfoils of Ccc 1-4, the last half-sheet of the Prophets. Besides, in the 1629 edition (No. 1072) there is a small * at the end of almost every sheet, a printer's mark which we have observed in no other Bible.

1074. Bible (Hebrew). Amsterdam: Laurentii, 1630. 4to. *Lent by Henry J. Atkinson, Esq.*

1075. Bible (English). The/ Holy Bible/ Containing the/ Old Testament/ and the New./ Newly Translated out of the Ori/ginall Tongues, and with the former/ Translations diligently compared/ and reuised: by his Maiesties/ speciall Commandement./ Appointed to be read in Churches./ Printed at *London* by Robert Barker,/ Printer to the Kings most Ex-/cellent/ Maiestie: and by the/ Assignes of John Bill./ Anno 1631./ 8vo. *Lent by the Bodleian Library.*

The Wicked Bible. Title, within the woodcut border of 24 small and 4 larger oval medallions, with the royal arms on the reverse. Dedication to King James, 1 p.; "¶ The Names and order of all the/ Bookes," in a border, 1 p.; Text in small roman type, double columns, Genesis to Revelations, A 3 to K kk in eights. In 1855 Mr. Henry Stevens exhibited at the Royal Society of Antiquaries a fine and perfect copy of this long-lost, but much bescribbled-about Bible, and at that time nick-named it "The Wicked Bible," from the fact that the negative had been left out of the Seventh Commandment by a typographical error. Selden and Collier, of our old writers, and many others since have failed to name correctly the year of its publication, 1631. Four copies are now known, one in the Lenox Libary, New York, one in the British Museum, this one from the Bodleian, and one in Glasgow. There were four octavo, roman type, distinct editions the same year, 1631. This was suppressed, and Laud caused a fine of £300, with which it is said he bought a font of Greek type for Oxford. Mr. Scrivener in his Paragraph Bible, Introduction, page xviii gives the date 1632, and says that a single copy is said to survive in the Library at

Wolfenbüttel. On inquiry we are informed that no such book exists there, or as far as known ever has, but on looking into the matter, the librarian found a German edition of just a century later with the same extraordinary omission, which makes Germany also to boast of its "Wicked Bible." We have not been informed that a like authority exists in France. This is no doubt a purely typographical error, and there are some ten or twelve others in the same sheet. It is probably the wickedest error of the kind that ever occurred; but we have always had great sympathy for David in his agony over proof sheets, ever since we learned from Cotton Mather that a blundering typographer made him exclaim in a Bible printed before 1702, "*Printers* have persecuted me without a cause." Psalm CXIX. 161.

1076. BIBLE (English). London: R. Barker and Assigns of John Bill, 1631. 8vo. *Lent by Henry J. Atkinson, Esq.*

1077. NEW Testament (Greek). Cambridge: T. Buck, 1632. 8vo. *Lent by Henry J. Atkinson, Esq.*

1078. BIBLE (English). The Holy Bible. With engraved title and frontispiece. Edinburgh: Printed by the Printers to the King's Majestie. Anno Dom. 1633. 8vo. *Lent by David Laing, Esq.*

The 1611 version and the earliest edition of it printed in Scotland. This copy has at the end "The Psalmes of David in Meeter as they are sung in the churches of Scotland. Edinburgh, 1633. But the tunes are not given.

1079. BIBLE (English). Cambridge: Printers to the University, 1633. 4to. *Lent by Henry J. Atkinson, Esq.*

1080. NEW Testament (English). Fourth edition, Rhenish version. [Rouen]: John Cousturier, 1633. 4to. *Lent by Henry J. Atkinson, Esq.*

1081. NEW Testament (English). London: R. Barker, 1633. 32mo. *Lent by*

Bound back to front with the Common Prayer of same date.

1082. NEW Testament (Greek). Amsterdam: Bleau, 1633. 32mo. *Lent by Henry J. Atkinson, Esq.*

1083. NEW Testament (Greek). London: Whittaker, 1633. 8vo. *Lent by Henry J. Atkinson, Esq.*

1084. BIBLE (English). London: Robert Barker, 1634. Folio. *Lent by Henry J. Atkinson, Esq.*

1085. BIBLE (English). The 1611 version. London: R. Barker and Assigns of John Bill, 1634. 4to. *Lent by Henry J. Atkinson, Esq.*

1086. PSALMS (English). The Psalms in Prose and Metre. Edinburgh, 1634; with the title, 1640. 18mo. *Lent by David Laing, Esq.*

1087. Psalms (English). Another edition, with the tunes in foure parts or mo. Edinburgh: Heires of Andro Hart, 1635. 8vo.
Lent from the Signet Library.

1088. Psalms (English). Both prose and Metre. London: by T. C., 1635. 16mo. *Lent by W. H. Sheehy, Esq.*

1089. New Testament (Greek). London: R. Whittaker, [1635?] 4to.
Lent by Henry J. Atkinson, Esq.

1090. Bible (English). London: Robert Barker, 1635. 4to.
Lent by Thomas Stapleton, Esq.

1091. Bible (English). Douay, and New Testament, Rhemes, 3 vols. Rouen: John Cousturier, 1635. 4to. *Lent by Henry White, Esq.*

For the New Testament see above, No. 1080.

1092. Bible (French). Amsterdam: Laurents, 1635. 8vo.
Lent by Henry J. Atkinson, Esq.

1093. Bible (English). Cambridge: T. Buck and Roger Daniel, 1637. 4to. *Lent by Henry J. Atkinson, Esq.*

1094. Bible (English). Edinburgh, 1637. 8vo.

Jeremiah, iv. 17. "Because she hath been *religious* against me, saith the Lord," for *rebellious*.

1095. Bible (Latin). Lyons: Villiers, 1637. 8vo.
Lent by Henry J. Atkinson, Esq.

1096. Bible (Dutch). Leiden: Paulus Aertsz van Ravestyn, 1638. 8vo. *Lent by Henry J. Atkinson, Esq.*

1097. Bible (English). London: R. Barker and Assigns of J. Bill, 1638. Folio. With Psalms. *Lent by Henry J. Atkinson, Esq.*

1098. Bible (English). The Holy Bible [revised]. Cambridge: Tho. Buck and Roger Daniel, 1638. Folio.
Lent by the University Press, Cambridge.

This, perhaps the finest Bible ever printed at Cambridge, being revised at the time and carefully printed, has served as standard for many subsequent editions. There are, however, some extraordinary errors in it which have led smaller sheep astray. The famous typographical error that is said to have cost Cromwell a £1,000 as a bribe in the Roundhead times, is found here in Acts vi. 3, "whom *ye* may appoint," instead of *we*, which, of course, clears Cromwell.

1099. Bible (English). London: R. Barker and J. Bill, 1638. 8vo.
Lent by Henry J. Atkinson, Esq.

1110. Psalms (American). The/ VVhole/ Booke of Psalmes/ Faithfully/ Translated into English/ Metre./ Whereunto is prefixed a discourse de-/claring not only the lawfullnes, but also/ the necessity of the Heavenly Ordinance/ of singing Scripture Psalmes in/ the Churches of/ God./ Coll. iii./ Let the word of God dwell plenteously in/ you, in all wisdome, teaching and exhort-/ing one another in Psalmes, Himnes, and/ spirituall Songs, singing to the Lord with/ grace in your hearts./ Iames v./ If any be afflicted, let him pray, and if/ any be merry let him sing psalmes./ Imprinted/ 1640./ 4to. *Lent from the Bodleian Library.*

Eight preliminary leaves (Signatures, *, **, in fours) viz. The title, within a light type-metal border, reverse blank ; "The Preface," 12 pp., and 7 lines on the next, the remainder of the twelfth page and the reverse being blank ; Text, "The Psalmes/ In Metre"/ A to Z, and Aa to Ll 3, in fours, ending with the fourth line on the reverse of Ll 3. The rest of that page (Ll 3 verso) is occupied with "An admonition to the Reader." On the recto of the last leaf, Ll 4, is "Faults escaped in printing," reverse blank. In all there are 148 leaves. Signatures * ** A B C D E F G H I K L M N O P Q R S T V W X Y Z Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll, in all 37 sheets, or 148 leaves.

This first book in the English language printed in America is usually called The Bay-Psalm-Book, from Massachusetts Bay. It was translated by John Eliot, Thomas Welde and others, in Boston and Roxbury, and was printed by Stephen Daye at Cambridge in New England. It is very rare even in America, and this fine clean and perfect copy is believed to be the only one known in Europe. Here is a sample :—

O Blessed man, that in th' advice
of wicked doeth not walk :
nor stand in sinners way, nor sit
in chayre of scornfull folk.
2 But in the law of Iehovah,
is his longing delight :
and in his law doth meditate,
by day and eke by night.
3 And he shall be like a tree
planted by water-rivers :
that in his season yeilds his fruit,
and his leafe never withers.
4 And all he doth, shall prosper well,
the wicked are not so :
but they are like vnto the chaffe,
which winde drives to and fro.
5 Therefore shall not ungodly men,
rise to stand in the doome,
nor shall the sinners with the just,
in their assemblie *come*.
6 For of the righteous men, the Lord
acknowledgeth the way :
but the way of vngodly men,
shall vtterly decay.

Psalm i.

1111. Bible (English). London : R. Barker and Assigns of John Bill, 1640. 4to. *Lent by Henry J. Atkinson, Esq.*

1112. Bible (English). London : R. Barker and J. Bill. 1640. 8vo. *Lent by Henry J. Atkinson, Esq.*

1113. Bible (English). London : R. Barker and Assigns of John Bill, 1640. 4to. *Lent by Henry J. Atkinson, Esq.*

1114. Bible (Italian). Deodati's second edition. La Sacra Bibbia. Geneva : Chévét, 1641. Folio. *Lent by Henry J. Atkinson, Esq.*

1115. New Testament (Greek). Paris: Typ. Regis, 1642. Folio.
Lent by Henry J. Atkinson, Esq.

1116. Bible (second Icelandic). With extraordinary woodcuts. Hoolum, 1644. Folio. *Lent by Henry White, Esq.*

1117. Bible (Polyglot). Biblia Polyglotta. Lutetiæ Parisiorum. Exc. Antonius Vitré. 1645. Large Paper. 9 vols. Folio.
Lent by Earl Spencer.

The Paris Polyglot, published under the patronage of Guy Michael Le Jay, who rejected Cardinal Richelieu's offer to re-imburse him for the sums spent in the undertaking on condition that the Cardinal's name should be affixed to the Bible instead of that of Le Jay. The first printed edition of the Samaritan appeared in this Polyglot.

1118. Bible (Latin). 1645. 4to. *Lent by Henry J. Atkinson, Esq.*

1119. Bible (English). London: Robert Barker, 1647. 8vo.
Lent by the Bodleian Library.

With a fine view of London on the title-page.

1120. New Testament (French). Le Nouveau Testament (with the metrical Psalms). Charenton, 1647. 24mo.
Lent by the Rev. Dr. Gott.

1121. Bible (French). Geneva: J. and P. Chouet, 1647. 8vo.
Lent by Henry J. Atkinson, Esq.

1122. New Testament (Latin). Cologniæ: Gualter, 1647. 32mo.
Lent by Henry J. Atkinson, Esq.

1123. Bible (English). Annotations (with text) by Diodati. London: Miles Flescher, 1648. 4to. *Lent by Henry J. Atkinson, Esq.*

1124. Bible (Latin). Amsterdam: Jansson, 1648. 8vo.
Lent by Henry J. Atkinson, Esq.

1125. Bible (Latin). Venetia: Juntas and Baba, 1648. 8vo.
Lent by Henry J. Atkinson, Esq.

1126. Bible (English). The Holy/ Bible/ Containing the/ Old and New/ Testaments/ Newly Translated/ out of y^{e} Originall/ Tongues, and/ with the former/ Translations dili/gently compared,/ and revised/ *London*/ Printed/ by/ Iohn Field/ Printer to the/ Parliament. 1653./ 32mo. *Lent by Henry Stevens, Esq.*

Title engraved by W. V., reverse blank. Text in double columns, pearl type; Genesis to Malachi, A 2 to Q q 2 in twelves; New Testament title is Q q 3; Text Q q 4 to D dd 11; ending with the colophon on the recto.

Kilburne informs us that 20,000 copies of this Bible were dispersed. It is full of errors of the press, both by omitting words and sentences, and by change of readings. Many of these errors were corrected, as they were discovered, by cancelling the leaves. This copy possesses about half of the cancels. This edition may be distinguished from the following by the whole of the first four Psalms being upon the recto of folio A a 8, and by the running titles being in capital letters. A very pretty little pearl Bible, measuring 4¼ by 2½ inches. Among the typographical errors in some of the copies are such as these: "Know ye not that the unrighteous shall inherit the kingdom of God."—1 Cor. vi. 9. "Ye cannot serve and Mammon" (*God* left out).—Matt. vi. 24.

1127. BIBLE (English). The Holy/ Bible/ Containing y^e/ Old and New/ Testaments/ Newly Translated/ out of y^e Original/ Tongues, and/ with the former/ Translations/ diligently com-/pared and/ revised./ *London*,/ Printed by/ Iohn Field, Printer to the/ Parliament,/ 1653./ 32mo. *Lent by Henry Stevens, Esq.*

Title engraved by L. Lucas, with the names of the Books on the reverse. This is probably a Dutch counterfeit of the preceding. The running titles are in lower case letters, and only the first two verses of the first Psalm are on the recto of A a 4.

1128. BIBLE (English). London: J. Field, 1653. 32mo. *Lent by Henry J. Atkinson, Esq.*

The edition with the first four Psalms all on one page.

1129. BIBLE (English). London: John Field, 1653. 32mo. *Lent by the Rev. Dr. Gott.*

It is difficult to find two copies to correspond throughout, there were so many cancels. Very many copies of some of the editions were seized and destroyed, so the story goes; but others say only faulty sheets were cancelled and destroyed.

1130. BIBLE (English). London: Giles Calvert, 1653. 8vo. *Lent by Henry J. Atkinson, Esq.*

1131. NEW Testament (English). London: Giles Calvert, 1653. 8vo. In same book, Concordance, R. Barker, 1579. 8vo. *Lent by Henry J. Atkinson, Esq.*

1132. BIBLE (Greek). London: Roger Daniel, 1653. 8vo. *Lent by Henry J. Atkinson, Esq.*

1133. BIBLE (English). E. T. [Evan Tyler] for a society of Stationers. London, 1655. 8vo. *Lent by Henry J. Atkinson, Esq.*

1134. BIBLE (Latin). Londini: E. T. and A. M., 1656. 8vo. *Lent by Henry J. Atkinson, Esq.*

1135. BIBLE (Polyglot). Biblia Sacra Polyglotta. Edidit Brianus Waltonus. Londini: imprimebat Thomas Roycroft, 1657. 6 vols. Large folio. *Lent by Earl Spencer.*

One of the 12 copies struck off on large paper. By Cromwell's permission the paper for this work was allowed to be imported free of duty, and honourable mention is made of him in the Preface. On the Restoration this courtesy was dishonourably withdrawn, and the usual Bible dedication sycophancy transferred to Charles II at the expense of several cancels; and in this, the "Loyal" copy, so called in contradistinction to the "Republican," Cromwell is spoken of as "maximus ille Draco." This is said to have been the first work printed by subscription in England.

1136. Bible. Antwerp: Jan van Mœrentorf, 1656. Folio. *Lent by Henry J. Atkinson, Esq.*

Curious engravings by C. van Sichem.

1137. Bible (English). The Holy Bible. London: John Field, 1658. With Psalms by Sternhold, Hopkins, and others. London: John Field, 1658. 32mo. *Lent by Henry Stevens, Esq.*

The first page of the Psalms in the Bible ends with the second line of the 6th verse of chapter iv. With a fine view of London on the title-page.

1138. Bible (English). The Holy/ Bible/ Containing the/ Old Testament/ and the New/ Newly translated/ out of the originall Tongues/ and with the former/ Translations diligently/ compared and revised/ by his Majesties speciall/ Command./ Appointed to be read in Churches/ *London,*/ Printed by John Field, one of His/ Highness's Printers, 1658./ 32mo. *Lent by Henry J. Atkinson, Esq.*

Engraved title (Moses on the left, Aaron on the right, and a view of London at the bottom), with the order of the books on the reverse; Text in pearl type, double columns, A 2 to D dd in twelves.

1139. Bible (English). The Holy/ Bible/ Containing the/ Old Testament/ and the New./ Newly translated/ out of the originall tongues/ and with the former/ Translations diligently/ compared and revised/ by his Maiesties speciall/ Command./ Appointed to be read in Churches./ *London,*/ Printed by John Field one of His Highness's Printers 1658. 32mo. *Lent by Henry J. Atkinson, Esq.*

What has been written above about Field's pearl Bibles of 1653 applies equally well to these of 1658. They abound in typographical errors, but owing to repeated cancels, some copies are far less faulty than others. They are collected now chiefly for their errors; the more numerous and gross they are, the higher the price.

1140. New Testament (French). With Psalms, 1666. Charenton: Lucas, 1658. 8vo. *Lent by Henry J. Atkinson, Esq.*

1141. New Testament (Greek). First edition. Amsterdam: Elzevir, 1658. 16mo. *Lent by Henry J. Atkinson, Esq.*

1142. Psalms (Gaelic). The first 50 Psalms and Shorter Catechisme; translated into Gaelic by the Synod of Argyle. Glasgow: Aindra Anderson, 1659. 18mo. *Lent by David Laing, Esq.*

1143. Bible (English). Cambridge, 1660. Folio. *Lent by Henry White, Esq.*

1144. New Testament in Shorthand, by Rich. London, 1660? 32mo.
Lent by the British and Foreign Bible Society.

1145. Bible (English). London: H. Hills and John Field, 1660. 4to.
Lent by Henry J. Atkinson, Esq.

1146. Bible (Spanish). Amsterdam: J. Atkins, 1660. 8vo.
Lent by Henry J. Atkinson, Esq.

1147. Psalms (English). David's Harp strung and tuned. London: Leake, 1662. Folio. *Lent by Henry J. Atkinson, Esq.*

1148. Bible (English). Good plates. Cambridge: John Field, 1663. 4to. *Lent by Henry J. Atkinson, Esq.*

1149. New Testament (first Syriac). Hamburg, 1663. 8vo.
Lent by Henry J. Atkinson, Esq.

1149*. Bible Picture Book (Latin). Theatrum Biblicum. Piscator, 1674. Obl. 4to. *Lent by Henry J. Atkinson, Esq.*

1150. Bible (English). London: Bill and Barker, 1665. 4to.
Lent by Henry J. Atkinson, Esq.

1151. Bible (French). Leyde: Philippe de Croy, 1665. 8vo.
Lent by Henry J. Atkinson, Esq.

1152. Bible (French). J. A. and S. de Tournes, 1665. 8vo.
Lent by Henry J. Atkinson, Esq.

1153. Bible (German, Churfurst version). Wittemberg: Wurtens, 1665. Folio. *Lent by Henry J. Atkinson, Esq.*

1154. New Testament (Italian). Haarlem: Albertz, 1665. 8vo.
Lent by Henry J. Atkinson, Esq.

1155. New Testament (Italian). Il Nuovo Testamento (Diodati's). Haerlem, 1665. 16mo. *Lent by Henry J. Atkinson, Esq.*

1156. Bible (English). Charles I.'s copy. Cambridge: J. Field, 1666. 4to. *Lent by Henry J. Atkinson, Esq.*

1157. New Testament (French). Beautiful plates. Paris: Muguet, 1666. 8vo. *Lent by Henry J. Atkinson, Esq.*

1158. Psalms (English). A separate edition of the Common Psalm Tunes. Printed at Aberdeen, 1666. Oblong 4to.
Lent by David Laing, Esq.

This probably never had a title-page.

1159. Psalms (Greek and Latin). Cambridge: J. Field, 1666. 4to.
Lent by Henry J. Atkinson, Esq.

1160. Bible (English). Cambridge: John Field, 1668. 4to.
Lent by Sir Charles Reed.

1161. Bible (French). La Saincte Bible. Amsterdam: Louis et Daniel Elzevier, 1669. Folio. 2 vols. *Lent by Earl Spencer.*

A magnificent copy on large paper.

1162. Bible (Latin). Col. Agrip. Balth. Egmond, 1670. 32mo.
Lent by Henry J. Atkinson, Esq.

1163. Bible (English). [First title] The Bible. [Second title] Verbum Sempiternum. Aberdene: John Forbes, 1670. 64to.
Lent by A. Gardyner, Esq.

A good specimen of the "Thumb Bible," measuring about one inch square and nearly half-an-inch thick; probably the smallest book in the exhibition.

1164. New Testament (German). Nuremberg: Endters, 1670. 8vo.
Lent by Henry J. Atkinson, Esq.

1165. Bible (English). London: John Bill and C. Barker, 1671. 4to.
Lent by Henry J. Atkinson, Esq.

1166. New Testament (English). J. Bill and R. Barker, 1673. 8vo.
Lent by Henry J. Atkinson, Esq.

1167. Bible (English). The Holy, etc. Oxford, 1675. 4to.
Lent by the Bodleian Library.

The first edition of the Bible printed in Oxford. A very neat and tidy edition, but will not stand criticism. It is full of typographical errors and changes in spelling, punctuation, and the use of italics.

1168. New Testament (English). London: J. Bill and C. Barker, 1675. 4to. *Lent by Henry J. Atkinson, Esq.*

1169. New Testament (French). Amsterdam: Widow de Schippers, 1677. 16mo. *Lent by Henry J. Atkinson, Esq.*

1170. Bible (French abridgment). Paris: Conterst, 1678.
Lent by Henry J. Atkinson, Esq.

1171. Bible (English). The Holy, etc. By his Majesty's Command. Oxford, 1679. 4to. *Lent by the Bodleian Library.*

The second edition of the Bible printed at Oxford; a very difficult book to find quite perfect.

1172. Bible (Latin). Coloniæ: apud J. Naulæum, 1679. 32mo.
Lent by Henry J. Atkinson, Esq.

1173. Bible (Latin). Lyon: P. Guillim and Beaujollin, 1680. 4to.
Lent by Henry J. Atkinson, Esq.

1174. Bible (Latin). London: Ponder, 1680. 8vo.
Lent by Henry J. Atkinson, Esq.

1175. Bible Picture Book (Latin). Icones, etc. Genevæ: S. de Tournes, 1680. 8vo. *Lent by Henry J. Atkinson, Esq.*

1176. Bible Picture Book (German). Figuren, etc. Augsburg: Kysel, 1680. 4to. *Lent by Henry J. Atkinson, Esq.*

1177. New Testament (French). London: R. Bentley, 1681. 8vo. With Psalms, 1686. *Lent by Henry J. Atkinson, Esq.*

1178. Bible (English). Oxford, 1682. With Prayer and Psalms. Folio.
Lent by Henry J. Atkinson, Esq.

1179. Bible (Latin). Coloniæ: Egmond, 1682. 8vo.
Lent by Henry J. Atkinson, Esq.

1180. Bible (English). Cambridge: John Hayes, 1683. 4to.
Lent by Henry J. Atkinson, Esq.

1181. New Testament (Dutch, French, and English). Amsterdam: S. S. Jacobus's widow, 1684. 8vo.
Lent by Henry J. Atkinson, Esq.

1182. Bible (German). Ulm: Wagner, 1688. Folio.
Lent by Henry J. Atkinson, Esq.

1183. Psalms (Gaelic). The Psalms, translated into Gaelic by Robert Kirk. Edinburgh, 1684. 12mo. *Lent by David Laing, Esq.*

1184. Bible (Latin). Venetia: N. Pezzana, 1688. Folio.
Lent by Henry J. Atkinson, Esq.

1185. New Testament (Swedish). Stockholm: Nicolas Waukife, 1688. 8vo. *Lent by Henry J. Atkinson, Esq.*

1186. New Testament (French). Amsterdam: Bleau, 1690. 8vo.
Lent by Henry J. Atkinson, Esq.

1187. Bible (Irish). W. Bedel's and W. O'Donnell's Irish Bible, revised and printed at London by R. Ebheringtham in 1690.
Lent by David Laing, Esq.

A small volume for the use of the Highlanders, by the Rev. Robert Kirk, M.A. at the expense of the Honourable Robert Boyle.

1188. Bible (German). Zurich: Gessner, 1691. Folio.
Lent by Henry J. Atkinson, Esq.

1189. Bible Picture Book (English). London: Richard Blome, 1691. 8vo. *Lent by Henry J. Atkinson, Esq.*

1190. Bible (English). London: C. Bill and T. Newcomb, 1693. 8vo. *Lent by Henry J. Atkinson, Esq.*

1191. New Testament in Shorthand, by Abdy. London, 1695. 16mo.
Lent by

1192. Bible (Latin). Schmidt's version. Swesbourg: Spoor, 1697. 4to. *Lent by Henry J. Atkinson, Esq.*

1193. New Testament (French). Charenton: Collier, 1697. 16mo.
Lent by Henry J. Atkinson, Esq.

1194. New Testament (French). Amsterdam: John Bleav, 1697. 16mo. *Lent by Henry J. Atkinson, Esq.*

1195. Bible (English). With Canne's preface and notes. London: C. Bill and T. Newcomb, 1698. 8vo.
Lent by Henry J. Atkinson, Esq.

1196. New Testament (Greek). Amsterdam: Wetsten, 1698. 16mo.
Lent by Henry J. Atkinson, Esq.
With Hebrew Bible, 1701, &c.

1197. Bible (English). With John Canne's notes. London: Charles Bill and Executrix of Thomas Newcomb, 1700. 4to.
Lent by Henry J. Atkinson, Esq.

1198. Gospels (Greek and Latin). Harmonica Evangelica (J. Clarier). Amsterdam: Huguedanorum, 1700. 8vo.
Lent by Henry J. Atkinson, Esq.

1199. New Testament (English and Dutch). Amsterdam: Widow Swart, 1700. 8vo. *Lent by Henry J. Atkinson, Esq.*

1200. Bible (English). Bishop Lloyd's, with additional marginal references. London: C. Bill and the Executrix of T. Newcomb, 1701. Folio. *Lent by the Archbishop of Canterbury.*

1201. Bible (German). Nurnberg: Luther, 1702. 4to.
Lent by Henry J. Atkinson, Esq.

1202. Bible (Latin). Venetiis: Bertani, 1702. 8vo.
Lent by Henry J. Atkinson, Esq.

1203. BIBLE (English). London: C. Bill and T. Newcomb, 1703. 4to.
Lent by Henry J. Atkinson, Esq.

1204. BIBLE (English). Oxford: Printers to the University of Oxford, 1704.
Lent by Henry J. Atkinson, Esq.

1205. BIBLE (German). Stuttgart: Metzler, 1704. 8vo.
Lent by Henry J. Atkinson, Esq.

1206. NEW Testament (English). University Printers, Oxford, 1704. 32mo.
Lent by Henry J. Atkinson, Esq.

1207. BIBLE (German). Picture Bible. Augsburg: Kraussen, 1705. Folio.
Lent by Henry J. Atkinson, Esq.

1208. NEW Testament (English). University Press, Oxford, 1705. 4to.
Lent by Henry J. Atkinson, Esq.

1209. BIBLE (English). London: C. Bill and T. Newcomb, 1707. 8vo.
Lent by Henry J. Atkinson, Esq.

1210. BIBLE (English). London: C. Bill and T. Newcomb, 1708. 4to.
Lent by Henry J. Atkinson, Esq.

1211. BIBLE (English). The 1611 version with Genevan notes. London: [Holland printed?] 1708. Folio.
Lent by Henry J. Atkinson, Esq.

1212. BIBLE (Latin). Venetia: N. Pezzana, 1709. Folio.
Lent by Henry J. Atkinson, Esq.

1213. NEW Testament (French). Paris: D. Nully, 1709. 8vo.
Lent by Henry J. Atkinson, Esq.

1214. NEW Testament (Greek). Amsterdam: Wetsten, 1711. 8vo.
Lent by Henry J. Atkinson, Esq.

1215. BIBLE (Italian). La Sacra Santa Bibbia. Norimbergo: d'Erbergo, 1712. Folio.
Lent by Henry J. Atkinson, Esq.

1216. BIBLE (Dutch). Antwerp: Moerentorf, 1713. Folio.
Lent by Henry J. Atkinson, Esq.

1217. BIBLE (English). The Holy Bible. Edinburgh: James Watson, 1716. 24mo.
Lent by David Laing, Esq.

1218. NEW Testament (Greek). Lyon: Sacy, 1716. 32mo.
Lent by Henry J. Atkinson, Esq.

1219. PSALMS (English). London: Heptinstall, 1716. 8vo.
Lent by Henry J. Atkinson, Esq.

1220. BIBLE (English). The 1611 version. Oxford: J. Baskett, 1717. Imperial folio. 2 vols. *Lent by Henry J. Atkinson, Esq.*

Nicknamed the "Vinegar Bible," because the headline of Luke, chapter 20 reads, "the parable of the *Vinegar*," instead of the *Vineyard*. Of this most sumptuous of all the Oxford Bibles three copies at least were printed on vellum, but as it was soon after its appearance styled "a *Baskett*-full of printer's errors," its beautiful typography could not save it. Indeed it is now mainly sought by collectors for its celebrated faults.

1221. BIBLE (English). In verse. 3 vols. Illustrated. London: J. Ward (by S. Wesley), 1717. 8vo.
Lent by Henry J. Atkinson, Esq.

1222. NEW Testament (Latin). Venice: Pezzana, 1720. 32mo.
Lent by Henry J. Atkinson, Esq.

1223. BIBLE (English). The Holy Bible, &c. By his Majesty's special Command. Appointed to be read in churches. Edinburgh: James Watson, 1722. Folio.
Lent by the Signet Library, Edinburgh.

This is a choice copy, on large paper, of perhaps the finest Book ever printed in Scotland.

1224. BIBLE (English). London: John Baskett, T. Newcomb, and Henry Hills, 1723. Folio. *Lent by Henry J. Atkinson, Esq.*

1225. BIBLE (French). Basle: Jan Hoff, 1724. 8vo.
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1226. NEW Testament (English). London: J. Baskett and H. Hills, 1725. 8vo. *Lent by Henry J. Atkinson, Esq.*

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1229. BIBLE (German). Kupfer Bible. 4 vols. Augsburg: Scheuchzer, 1731. Folio. *Lent by Henry J. Atkinson, Esq.*

1230. PENTATEUCH (Portuguese). Amsterdam, 1732. 4to.
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1231. BIBLE (German). 2 vols. Vienna: Lehmann, 1733-34. Folio.
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1232. Bible Picture Book (French). 2 vols. Paris: Royaumont, 1736. 4to. *Lent by Henry J. Atkinson, Esq.*

1233. Bible (Latin). Venetiæ: Zane, 1737. 4to. *Lent by Henry J. Atkinson, Esq.*

1234. New Testament (English). Fifth edition. Rhemish version. 1738. Folio. *Lent by Henry J. Atkinson, Esq.*

1235. Bible (English). Oxford: J. Baskett, 1739. 4to. *Lent by Henry J. Atkinson, Esq.*

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1237. Bible (German). Sandershausen: Bock, 1740. 8vo. *Lent by Henry J. Atkinson, Esq.*

1238. Bible (Latin). Venetiæ: Hertz, 1740. 4to. *Lent by Henry J. Atkinson, Esq.*

1239. Bible (French). 2 vols. in one. Amsterdam: M. C. le Cene. 1741. Folio. *Lent by Henry J. Atkinson, Esq.*

1240. Bible (English). London: Thomas and Robert Baskett, 1744. 8vo. *Lent by Henry J. Atkinson, Esq.*

1241. Bible (Italian). La Sacra Biblia. Lipsiae: Muller (Bonn), 1744. 4to. *Lent by Henry J. Atkinson, Esq.*

1242. Bible Picture Book (French). Figures, &c. Paris: Le Bé, 1646. Folio. *Lent by Henry J. Atkinson, Esq.*

1243. Concordance (English). Nottingham: Ayscough (Pilkington), 1749. 4to. *Lent by Henry J. Atkinson, Esq.*

1244. Bible (Dutch). Utrecht: J. van Poolsum, 1750. 4to. *Lent by Henry J. Atkinson, Esq.*

1245. Bible (Latin). Ex Castellionis interpretatione. Leipzig: Breitkopf, 1750. 8vo. *Lent by Henry J. Atkinson, Esq.*

1246. Psalms (English). A New Version of, &c. Translated by John Barnard. Boston: J. Draper, 1752. 8vo. *Lent by the Bodleian Library.*

1247. Bible (English). London: T. Baskett, 1756. 8vo. *Lent by Henry J. Atkinson, Esq.*

1248. Bible (Portuguese). Old Testament printed at Trangambar, 1757, and New Testament, 1765.
Lent by the British and Foreign Bible Society.

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1250. New Testament (Greek). Glasgow: Foulis, 1739. 4to.
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1255. New Testament (Greek). Oxford: Baskerville [Birmingham], 1763. 4to. *Lent by Henry J. Atkinson, Esq.*

1256. New Testament (Greek). Oxford: Baskerville [Birmingham], 1763. 8vo. *Lent by Henry J. Atkinson, Esq.*

1257. New Testament (Latin). Novum Testamentum. Juxta Exemplar Millianum. Typis Joannis Baskerville. E Typographeo Clarendoniano Sumptibus Academiæ Oxonii, 1763.
Lent by the Oxford University Press.

1258. Bible (Latin). 2 vols. Venetia: N. Pezzana, 1765. Folio.
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1259. Bible Picture Book (French). Les Peintures Sacrées, etc. Paris: De Summaville, 1665. Folio. *Lent by Henry J. Atkinson, Esq.*

1260. Bible (Hebrew). Halle: Simonis, 1767. 8vo.
Lent by Henry J. Atkinson, Esq.

1261. Bible (English). The 1611 version [edited and revised by Rev. Dr. Blayney] with new marginal references. Oxford: Wright and Gill, 1769. Folio. *Lent by Francis Fry, Esq.*

This and the quarto edition, commonly called Dr. Blayney's Revisions, were adopted as standards by the University Press, Oxford, in 1769, and are still the Oxford Standard with some slight modifications.

1262. BIBLE (English). The 1611 version [edited by Dr. Blayney]. Oxford: Wright and Gill, 1769. 4to. *Lent by Francis Fry, Esq.*

1263. DANIEL (Greek and Latin). Romæ: Typ. Prop. Fidei, 1772. Folio. *Lent by Henry J. Atkinson, Esq.*

1264. BIBLE (English). Bristol: William Pine, 1774. 16mo. *Lent by Henry J. Atkinson, Esq.*

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1267. NEW Testament (Latin). Lond.: C. Bathurst, 1776. 8vo. *Lent by Henry J. Atkinson, Esq.*

1268. BIBLE (Dutch). 2 vols. Haarlem: Enschede, 1778. 8vo. *Lent by Henry J. Atkinson, Esq.*

1269. GENESIS (English). The 51st chapter of Genesis, "Abraham and the Stranger, or the Parable against Persecution." Written in Scripture style by Dr. Franklin about 1769, while residing in London as agent of some of the Colonies. Privately printed by Franklin, at his private press at Passay, near Paris, about 1780. 8vo. *Lent by Henry Stevens, Esq.*

This is one of the original single leaves which Franklin used to insert in his Bible at the end of Genesis, and read to his friend when they were discussing toleration and persecution. He first gave a copy of it to Lord Kames in 1769, who had asked Franklin for whatever he had published. Though then probably in manuscript, Lord Kames first printed it in his "Sketches" in 1774, greatly to the annoyance of the Doctor, because it spoilt his little joke. This copy is much worn and is slightly imperfect, but it is believed to be the only genuine copy known, it having long been used by Franklin himself. The authorship of the chapter and Franklin's part in it is fully told by Dr. Jared Sparks in his Life of Franklin.

1270. BIBLE (English). 2 vols. Edinburgh: A. Kincaid, 1784. 16mo. *Lent by Henry J. Atkinson, Esq.*

With Scotch Psalms.

1271. BIBLE (English). London: Scatcherd, 1790. 32mo. *Lent by Henry J. Atkinson, Esq.*

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1273. Bible (English). A curious Hieroglyphick Bible; or select passages in the Old and New Testaments, represented with emblematical Figures, for the Amusement of Youth: the 11th edition. London: T. Hodgson, 1792. 12mo.
Lent by J. F. Thorpe, Esq.

1274. Bible (English). History of the Bible by way of Question and Answer. By Dr. Isaac Watts. Hull: Innes and Gray, 1793. 8vo. *Lent by Henry J. Atkinson, Esq.*

1275. Bible (English). 2 vols. Edinburgh: Mark and Charles Kerr, 1795. 16mo. *Lent by Henry J. Atkinson, Esq.*

1276. Bible (Dutch). Haarlem: Enschede, 1795-6. 16mo.
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1277. New Testament (Greek). 2 vols. London and Halle: Griesbach, 1796-1806. 8vo. *Lent by Henry J. Atkinson, Esq.*

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1279. Bible (English). Cambridge, 1798. 4to.
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1280. New Testament (English). London: Gillet, 1798. 8vo.
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See curious table of time for reading each book, &c.

1281. Bible (English). University Press, Oxford, 1801. 8vo.
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Proverbs xxvii. 2, "Let another man praise thee, and *to* thine own mouth," for *not*; Zech. vi. 1, "There came *forth* chariots out from between two mountains," for *four*, and repeated in the 8vo. edition of 1810; Zech. xi. 17, "Woe to the *idle* shepherd that leaveth the flock," for *idol*; John xx. 29, "Blessed are they that *they* have not seen," *they* added; Rom. xvi. 18, "And by good *works* and fair speeches deceive the hearts of the simple," for *words*; Jude 16, "These are *murderers*," for *murmurers*.

1282. Bible (English). The King's Printers, London, 1802. 4to.
Lent by Henry Stevens, Esq.

1 Tim. v. 21. "I *discharge* thee before God," for I *charge* thee.

1283. Bible (Welsh). Crerfyeddi: Evans, 1802. 8vo.
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1284. Bible (English). Bristol: Farley, 1803. 32mo.
Lent by Henry J. Atkinson, Esq.

1285. Bible (English). University Press, Oxford, 1804. 8vo.
Lent by Henry Stevens, Esq.

An Oxford Bible, pre-eminently distinguished for its typographical errors, some few of which are the following :—Numbers xxxv. 18. "The murderer shall surely be put *together*," for *to death*. 1 Kings viii. 19. "Out of thy *lions*," for *loins*. Gal. v. 17. "For the flesh lusteth *after* the Spirit," for *against*.

1286. Bible (English). University Press, Cambridge, 1805. 12mo.
Lent by Henry Stevens, Esq.

This is the famous "*to remain* Bible." The reader is said to have had a doubt about a comma, and on sending to the proper authority to inquire, the answer came back that the comma was *to remain*. On this message being sent up, the foreman, finding the two words written in pencil in the margin, took out the comma and put in the words, *to remain*, which fortunately happened neither to make sense or nonsense. The passage was in Gal. iv. 29. "Persecuted him that was born after the Spirit to remain even so it is now," for "Spirit, even so it is now." This same error appeared in an 8vo edition, 1805-6, printed for the Bible Society, as well as in another 12mo edition of 1819.

1287. Bible (English). King's Printers, London, 1806. 4to.
Lent by Henry Stevens, Esq.

Ezekiel xlvii. 10. "The *fishes* shall stand upon it" [the river] for *fishers*. Repeated in the 4to edition of 1813 and the 8vo of 1823.

1288. Bible (English). University Press, Oxford, 1807. 8vo.
Lent by Henry Stevens, Esq.

Matthew xiii. 43. "Who hath ears to *ear*," for *hear*. Hebrews ix. 14. "How much more shall the blood of Christ . . . . . purge your conscience from *good works* to serve the living God ?" for *dead* works.

1289. Bible (English). University Press, Oxford, 1810. 8vo.
Lent by Henry Stevens, Esq.

Luke xiv. 26. "If any man come to me, and hate not his father . . . . . yea, and his own *wife* also, he cannot be my disciple," for *life*.

1290. New Testament (English). Wycliffe's version by Baber. London: Edwards, 1810. 4to. *Lent by Henry J. Atkinson, Esq.*

1291. Bible Picture Book (English). Designs by Thurston and Craig. Engraved by Bewick. London, 1810. 8vo.
Lent by Henry J. Atkinson, Esq.

1292. New Testament (English). London : R. Edwards, 1811. 32mo.
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1293. New Testament (Italian). T. Rutt, 1813. 8vo.
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1294. New Testament (Greek). London : Bagster, 1813. 32mo.
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1295. Bible (English). Edinburgh: Blair and Bruce, 1811. 32mo.
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Said to be the smallest Bible ever printed in Scotland.

1296. Bible (English). King's Printers, London, 1817. 8vo.
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John xvii. 25, "Righteous Father, the world hath known thee," *not* omitted.

1297. Bible (English). University Press, Cambridge, 1819. 12mo.
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Malachi iv. 2, "Shall the *Son* of righteousness arise with healing in his wings; and shall go forth, and grow up as calves of the stall," for *Sun*, and *ye* shall go forth.

1298. Bible (English). University Press, Oxford, 1820. 12mo.

Isaiah lxvi. 9, "Shall I bring to the birth, and not *cease* to bring forth," for *cause*.

1299. Bible (English). London: Portensian Bible Society, 1820. 8vo.
Lent by Henry J. Atkinson, Esq.

1300. Bible (English). King's Printers, London, 1822. 24mo.

Curious for its typographical errors. Psalm xviii. 50. "And sheweth mercy to his *appointed*," for *anointed*.

1301. Bible (English). The King's Printers, London, 1823. 8vo.
Lent by Henry Stevens, Esq.

Genesis xxiv. 61. "And Rebekah arose, and her *camels*," for *damsels*.

1302. Bible (Italian). Bibbia Sacra. Rome, 1823. 8vo.
Lent by Henry J. Atkinson, Esq.

1303. Bible (English). University Press, Cambridge, 1826. 24mo.
Lent by Henry Stevens, Esq.

Psalm xlii. 1. "As the *heart* panteth after the water-brooks," for *hart*. This error repeated in the 24to and 12mo editions of 1830.

1304. New Testament (Welsh and English). Dolgelley: Jones, 1827. 16mo. *Lent by Henry J. Atkinson, Esq.*

1305. New Testament (Greek). London: Pickering, 1828. 32mo.
Lent by Henry J. Atkinson, Esq.

1306. Bible Picture Book (French). Amsterdam: Jan Luiken, 1729. Folio. *Lent by Henry J. Atkinson, Esq.*

1307. Bible (Italian). Bibbia Sacra (Child's Bible). Naples: Widow Salvati, 1830. 8vo. *Lent by Henry J. Atkinson, Esq.*

1308. Bible (Irish). (Bedel.) Dublin: Godwin, 1830. 8vo.
Lent by Henry J. Atkinson, Esq.

1309. New Testament (Welsh and English). Rhydihain, 1831. 8vo.
Lent by Henry J. Atkinson, Esq.

1310. Bible (English). The Holy Bible, an exact reprint, page for page, of the authorized version published in the year 1611. Printed at the University Press by Samuel Collingwood and Co., printers to the University. Oxford, 1833. 4to.
Lent by Henry J. Atkinson, Esq.

1311. Bible (English). Another copy in Oxford case. Oxford: University Press, 1833. 4to. *Lent by the University Press, Oxford.*

1312. Bible (Dutch). Biblia. dat is, de Gantsche H. Schrifture en Apocryphe Boecken. By der Nedrl: Bybel Compagnie, Amsterdam. Haarlem, 1843. Folio.
Lent from the Guildhall Library.

This beautiful stereotyped folio edition in the old Dutch black letter and orthography, with engravings, is the work of Messrs. Enschede en Zonen, of Haarlem.

1313. Bible (Hebrew). Leipzig: Tauchnitz, Van der Hooght, and Hahn, 1833. 8vo. *Lent by Henry J. Atkinson, Esq.*

1314. Bible (English). The King's Bible, printed for presentation to King William the Fourth. Cambridge: University Press, 1837. 4to. *Lent by the University Press, Cambridge.*

1315. Bible (Hebrew). Leipzig: Tauchnitz, Van der Hooght, and Hahn, 1838. 8vo. *Lent by Henry J. Atkinson, Esq.*

1316. Bible (English). Douay version. Belfast: Simms, 1839. 8vo.
Lent by Henry J. Atkinson, Esq.

1317. New Testament (English). Reprint of the Geneva New Testament of 1557. Large paper. Samuel Bagster, 1842? 4to.
Lent by Henry J. Atkinson, Esq.

1318. Bible (English). Douay and Rhemes version. Dublin: Coyne, 1846. 8vo. *Lent by Henry J. Atkinson, Esq.*

1319. New Testament (English). Wycliffe's version. London: Chiswick Press for W. Pickering, 1848. 4to.
Lent by Henry J. Atkinson, Esq.

1320. Gospels (English). The four Gospels, published under the superintendence of C. Heath. London, 1849. 4to.
Lent by Arthur George Hockley, Esq.

This copy is printed on India paper, and mounted on the leaf to preserve the level. Tissue paper is pasted round the India paper. Each page is surrounded by a border illustration of the contents of the page. The borders and engravings were designed by French artists. The engravings were made ready and worked by the late Mr. Henry Hockley, of Hammersmith, at the printing office of Mr. Strangeways, Castle Street, Leicester Square. This copy is unique, being the only one worked on India paper.

1321. Bible (English). Wycliffe's version. The Holy Bible, containing the Old and New Testaments, with the Apocryphal Books, in the earliest English versions made from the Latin Vulgate by John Wycliffe and his followers; edited by the Rev. Josiah Forshall, F.R.S., etc., late Fellow of Exeter College, and Sir Frederic Madden, K.H., F.R.S., etc., Keeper of the MSS. in the British Museum. Oxford: At the University Press, 1850. In 4 vols. Royal 4to. *Lent by the University Press, Oxford.*

1322. Bible (English). London: Rigby [by Finch, Liverpool], 1855. 8vo. *Lent by Henry J. Atkinson, Esq.*

Of the Reformation Reformed.

1323. New Testament (Latin). Novum Testamentum. Accedunt Parallela S. Scripturæ Loca necnon Vetus Capitulorum notatio et Canones Eusebii. E Typographeo Clarendoniano. Oxonii, 1863. *Lent by the Oxford University Press.*

1324. New Testament (German). Leipzig: Brockhaus, 1864. 4to.
Lent by Henry J. Atkinson, Esq.

1325. New Testament (English), with Engravings on Wood from designs of Fra Angelo, Pietro Perugino, Francesco Francia, Lorenzo di Credi, Fra Bartolommeo, Titian, Raphael, Gaudenzio Ferrari, Daniel di Volterra, and others. London: Longmans, 1864. Large paper. 4to. *Lent by Thomas Longman, Esq.*

Only 250 copies of this most exquisite specimen of English printing and high art were taken off for this original impression, all on large paper. The work was partly set up at the Chiswick Press, and wholly printed by Messrs. Clay. The artists concerned are all named in the work, while Henry Shaw, F.S.A., had the general supervision. On the wall adjacent Mr. Longman also exhibits a large frame containing choice proofs of the title and eight of the finest pages of this New Testament illustrated after the old masters.

1326. Bible. A description of the Great Bible, 1539. . . . also of the Editions, in large folio, of the Authorized Version of the Holy Scriptures. Printed in the years 1611, 1613, 1617, 1634, 1640. By Francis Fry, F.S.A. London, 1865. Folio.
Lent by Francis Fry, Esq.

1327. New Testament (Hungarian). Pesth: Reicharal, 1866. 32mo.
Lent by Henry J. Atkinson, Esq.

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1352. Oxford Reference Bible. Fcap. 8vo. 1877.

1353. Oxford Reference Bible. 16mo. 1876.

1354. Oxford Reference Bible. 16mo. 1875.

1355. Oxford Bible. Folio. 1867.

1356. Oxford Bible. Royal 4to. 1873.

1357. Oxford Bible. Medium 4to. 1872.

1358. Oxford Bible. Royal 8vo. 1876.

1359. Oxford Bible. 8vo. 1875.

1360. Oxford Bible. 8vo. 1877.

1361. Oxford Bible. 16mo. 1877.

1362. Oxford Bible. 8vo. 1859.

1363. Oxford Bible. Paragraph. 1859.

1364. Oxford Bible. 16mo. Square. 1865.

1365. Oxford Bible. 16mo. 1877.

1366. Oxford Bible. 24mo., with border lines. 1876.

1367. Oxford Bible. 24mo. 1876.

1368. Oxford Bible. 24mo. 1877.

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1373. Oxford Bible. 48mo. Printed by hand at the University Press, 1849.

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1383. Oxford New Testament. 48mo. 1874.

1383.*a* Oxford Prayer Book. Red rubrics. Royal folio. 1865.

1383*b*. Oxford Prayer Book. Red rubrics. Demy folio. 1861.

1383*c*. Oxford Prayer Book. Red rubrics. Royal 4to. 1875.

1383*d*. Oxford Prayer Book. Red rubrics. Demy 4to. 1875.

1383*e*. Oxford Prayer Book. Red rubrics. Royal 8vo. 1874.

1383*f*. Oxford Prayer Book. Red rubrics. Demy 8vo. 1876.

1283*g*. Oxford Prayer Book. Red rubrics. 8vo. 1876.

1383*h*. Oxford Baskerville Prayer Book. 1864.

1383*i.* Oxford Victoria Prayer Book. Red rubrics. 1876.

1383*j.* Oxford Prayer Book. Red rubrics. 24mo. 1876.

1383*k.* Oxford Prayer Book. Red rubrics. 32mo. 1877.

1383*l.* Oxford Prayer Book. Red rubrics. 32mo. 1876.

1383*m.* Oxford Prayer Book. Red rubrics. 48mo. 1877.

1383*n.* Oxford Communion Service. Royal 4to. 1876.

1383*o.* Oxford Communion Service. Red rubrics. Royal 8vo. 1876.

1383*p.* Oxford Prayer Book. Not rubricated. Folio.

1383*q.* Oxford Prayer Book. Not rubricated. 4to.

1383*r.* Oxford Prayer Book. 8vo.

1383*s.* Oxford Prayer Book. 8vo.

1383*t.* Oxford Prayer Book. Small 4to.

1384. Oxford Prayer Book. 16mo.

1385. Oxford Prayer Book. 24mo.

1386. Oxford Prayer Book. 24mo.

1387. Oxford Prayer Book. 24mo.

1388. Oxford Prayer Book. 32mo.

1389. Oxford Prayer Book. 32mo.

1390. Oxford Prayer Book. 32mo. Square.

1391. Oxford Prayer Book. Royal 32mo.

1392. Oxford Prayer Book. 32mo.

1393. Oxford Prayer Book. 48mo.

1394. Oxford Prayer Book. 48mo. Thin.

1395. Oxford Prayer Book. The smallest Prayer Book in the World.

1396. Oxford Communion Services. Not rubricated. Royal 4to.

1397. Oxford Communion Services. Demy 4to.

1398. Oxford Communion Services. Imperial 8vo.

1399. The Book of Offices and Ordination Services. Crown 8vo.

1400. Oxford Bible. Welsh folio.

1401. Oxford Prayer. Welsh folio.

1402. Oxford Altar Service. Welsh 8vo.

Bibles, &c., lent by Messrs. Bagster and Sons, exhibited in glass case on staircase.

1403. Biblia Sacra Polyglotta.

1404. The Comprehensive Bible.

1405. The Bible of every Land.

1406. Biblia Ecclesiæ Polyglotta.

1407. The Hexaplar Psalter.

1408. The English Hexapla.

1409. Bible (English). Coverdale's.

1410. New Testament. Tyndale's. Published in 1526.

1411. The Commentary wholly Biblical.

1412. The Codex Zacynthius.

1413. Bible (Hebrew and English).

1414. The Septuagint, with an English Translation.

1415. The Vulgate New Testament. Compared with the Douay version of 1582.

1416. New Testament (Greek and English).

1417. New Testament (Syriac), with a Literal English Translation.

1418. Common Prayer, The Octaglot Book of.

Lent by Messrs. Eyre & Spottiswoode.

1419. Cranmer's Bible, printed by Whitchurch. 1541. Folio.
This book is considered a very fine specimen, not having been washed or cleaned.

1420. Bible, printed by Barker, King's printer, with Calendar in red and black, illustrated Genealogy. 1611. Folio.

1421. BIBLE, printed by Barker, King's printer. 1613. Folio.

1422. PRAYER Book, Bible, and two Concordances by R. F. H., in one vol. Printed by Barker, King's printer. 1614. 4to.

1423. BIBLE, with Calendar in red and black. 1617. Folio.

1424. BIBLE, printed by Bonham Norton and John Bill, King's printers. 1625.

1425. FIELD'S Bible.

1426. HOLY Bible, with "Annotations on the hard places." The first Bible with annotations. 1683.

1427. COMMON Prayer, printed from engraved silver plates by permission of Mr. John Baskett. With curious illustrations. 1717.

1428. HOLY Bible, printed by Baskett, King's printer. 1753.

1429. BIBLE, printed by Charles Eyre and William Strahan, successors as King's printers to Baskett, and founders of the present firm of Eyre and Spottiswoode. 1772.

1430. MINIATURE Prayer Book, printed by C. Eyre and W. Strahan, 1774.

1431. MINIATURE Bible, on India paper. (See the thin Bible of 1875.) 1816.

1432. THE whole volume of Statutes at large, which at anie time heeretofore haue beene extant *in print*, *since* Magna Charta, Vntill the xxix yeere of the reigne of our most gratious souereigne ladie Elisabeth xxx. &c. &c. London Christopher Barker Printer to the Queene's most excellent Maiestie 1587.

1433. PRINTED Statutes of Elisabeth. 1589-1593.

1434. THE Lectern Bible, with the Lessons marked with red lines at the side of the text.

1435. THE Bible, with various Renderings and Readings by the best Scholars.

1436. THE Student's Bible. Printed in red and black, on writing paper, with wide margin for notes.

1437. THE Sunday School Teacher's Bible (with Appendix for Teachers). Small 8vo.

1438. THE Sunday School Teacher's Bible (with Appendix for Teachers). Fcap. 8vo.

1439. The Sunday School Teacher's Bible (with Appendix for Teachers). Pearl 16mo.

1440. The Sunday School Teacher's Bible (with Appendix for Teachers). Pearl 24mo.

1441. The School Bible, with the proper names divided and accented for pronunciation.

1442. The Smallest Complete Bible, on India paper, date 1816.

1443. The Smallest Complete Bible. (The miniature edition), 1875.

1444. The Pica 4to. Reference Bible (fine paper).

1445. The 4to. Bible in Welsh.

1446. Royal 4to. Prayer Book (fine paper).

1447. The Imperial 8vo. Altar Service (red rubricks).

1448. The Smallest Prayer Book.

1449. The Diamond 48mo. Prayer Book (red rubricks).

1450. The Bourgeois 32mo. American Prayer Book.

1450*a*. Bible (six versions). The Hexaglot Bible, comprising the Septuagint, the Syriac (of the New Testament), the Vulgate, and the authorized English and German, and the most approved French versions. Edited by Edmund Riches de Levante. London: R. D. Dickinson, 1876. 6 vols. 4to.

1450*. Bible (English). [In Memoriam Gul. Caxton.] The Holy Bible, containing the Old and New Testaments: Translated out of the Original Tongues: and with the former Translations diligently compared and revised, by His Majesty's special Command. Appointed to be read in Churches. Oxford: Printed at the University Press; London: Henry Frowde, Oxford University Press Warehouse, 7, Paternoster Row; New York: 42, Bleecker Street. June 30, 1877. Cum Privilegio. Minion 16mo.

Lent by Henry Stevens, Esq.

Facing the title is "Wholly printed and bound in twelve hours, on the 30th day of June, 1877, for the Caxton Celebration." Only 100 copies were printed. The *last* Bible printed—called the "CAXTON MEMORIAL BIBLE."

END OF BIBLES.

SECTION II.

LITURGIES.

1450*a*.

LITURGIES. Officia Ambrosii. Milan: Valdarfer, 1474. 4to. *Lent by Earl Spencer.*

First book printed by Valdarfer at Milan. Exhibited in Class B.

1450*b*. LITURGIES. Missale Romanum. Rome: Ulric Han, 1475. Folio. *Lent by Earl Spencer.*

This is the second edition, the first having been printed by Zarotus at Milan in 1474. This copy is printed on vellum.

1450*c*. LITURGIES. Officium B. Virginis. Naples: Moravus, 1478. Small 8vo. *Lent by Earl Spencer.*

Printed on vellum.

1450*d*. LITURGIES. Breviarium secdm usum Sarum. Impensis Margaretæ comitissæ Richmondiæ R. Pynson ad signum sancti Georgii. 4to. *Lent by Earl Spencer.*

1450*e*. LITURGIES. Missale Fratrum Predicatorum. Venice: Andreas Torresanus de Asula, 1496. Folio. *Lent by Earl Spencer.*

Printed on vellum. Exhibited in Class B.

1450*f*. LITURGIES. Horæ Beatæ Virginis sec. Consuetudinem Rom. Cur. Gr., 1497. Aldus. 16mo. *Lent by Earl Spencer.*

Exhibited in Class B.

1450*g*. LITURGIES. Missale Mozarabes. Toledo: Peter Hagembach, 1500. Folio. *Lent by Earl Spencer.*

This Missal, together with the Mozarabic Breviary of 1502, was compiled by Cardinal Ximenes for the use of the Goths residing in Spain, who were known by the name of "Mistarabes" or "Mozarabes" from the fact of some of their ancestors having remained in that country on its conquest by the Moorish Arabs.

1450*h*. LITURGIES. Missale secdm usum Sarum. Richard Pynson. Inceptum et perfectum mandato et impensis . . . . Johis Morton Presby. Cardinalis Cantuarien. Archiep. Jan. 1500. Folio. *Lent by Earl Spencer.*

Printed on vellum.

1450*i*. LITURGIES. Missale Romanum. Venetiis, 1501. 8vo. *Lent by Henry White, Esq.*

1450*j*. LITURGIES. Breviarium Mozarabes secundum regulam Hysidori. Toledo, 1502. Folio. *Lent by Earl Spencer.*

St. Isidore compiled the "Missale Gothicum" which was ordained by the Council of Toledo, to be used in all churches in Spain in the seventh century. Alphonso VI. after expelling the Moorish Arabs from Toledo in the eleventh century endeavoured to substitute for it the Roman Missal. Exhibited in Class B.

1450*k*. LITURGIES. Missale Vallisumbrose. Venice: Lucas Antonius de Giunta, 1503. Folio. *Lent by Earl Spencer.*

Printed on vellum. Exhibited in Class B.

1450*l*. LITURGIES. Sàrum Breviary (a unique fragment). Printed by Thielman Kerver at Paris, for Wynken de Worde. London, 1506. Folio. *Lent by John Eliot Hodgkin, Esq.*

1450*m*. LITURGIES. Missale Carthusiensium. Venetiis, 1509. *Lent by Henry White, Esq.*

1450*n*. LITURGIES. Missale Romanum. Paris, 1516. *Lent by Henry White, Esq.*

1450*o*. LITURGIES. The Book of Common Prayer. R. Grafton, London. Mense Martij, 1549. Folio. *Lent by W. Amhurst Tyssen-Amhurst, Esq.*

The first edition of the Book of Common Prayer.

1450*p*. LITURGIES. The Book of Common Prayer. E. Whitchurche, London, Mense Junij, 1549. Folio. *Lent by W. Amhurst Tyssen-Amhurst, Esq.*

1450*q*. LITURGIES. Book of Common Prayer. Londini: E. Whitchurch, 1549. Folio. *Lent by Birket Foster, Esq.*

1450*r*. LITURGIES. Missale Romanum. Venetiis, 1563. *Lent by Henry White, Esq.*

1450*s*. LITURGIES. Bishop Carsewell's Liturgy. In Highland Gaelic. Edinburgh, 1567. 12mo. *Lent by the University Library, Edinburgh.*

The first book printed in the Gaelic language. Exhibited in Class A.

1450*t*. LITURGIES. Common Prayer. London: John Cawood, 1567. 4to. *Lent by Henry J. Atkinson, Esq.*

1450*u*. LITURGIES. Common Prayer. London: John Day and Christopher Barker, 1580. 4to. *Lent by Henry J. Atkinson, Esq.*

1450*v*. LITURGIES. Common Prayer. London, 1623. Folio. *Lent by James J. Parsloe, Esq.*

1450*w*. LITURGIES. The Book of Common Prayer, and Administration of the Sacraments: and other Rites and Ceremonies of the Church of England; with the Psalter or Psalmes of David. Edinburgh: Printed by the *Printers to the Kings most excellent Majestie.* Anno Dom. 1633. 8vo. *Lent by D. Laing, Esq.*

1450*x*. LITURGIES. Common Prayer. Edinburgh, 1634. 8vo. *Lent by D. Laing, Esq.*

Along with the Prayer Book is bound an edition of the Greek New Testament, printed at London for Richard Whittaker, 1633. Also an edition of Sternhold and Hopkins' Psalms. London, 1634. 8vo.

1450*y*. LITURGIES. The Booke of Common Prayer, and administration of the Sacraments, and other parts of devine Service for the Church of Scotland. Edinburgh: Printed by Robert Young, Printer to the King's most excellent Majestie. 1637. Folio. *Lent by D. Laing, Esq.*

This is the book known as "Laud's Liturgy." It was during the reading of this service-book in the cathedral at Edinburgh, 23rd July, 1637, that Jenny Geddes threw her "fauld-stool" at the Dean of Edinburgh, who was officiating. This caused a considerable tumult, followed by others, which finally led to the renewal of the "Covenant," the invasion of England under Leslie, the Great Civil War, and the destruction of the Episcopal Church in Scotland.

1450α. LITURGIES. Common Prayer. London: J. Bill, C. Barker, and T. Newcomb, 1678. 8vo. *Lent by Henry J. Atkinson, Esq.*

1450β. LITURGIES. Common Prayer, with the Psalms in Metre, translated by King James the VI. Edinburgh: Printed by James Watson, 1712. 8vo. *Lent by D. Laing, Esq.*

1450γ. LITURGIES. Common Prayer. London: John Baskett, T. Newcomb, and Henry Hills, 1718. 8vo. *Lent by Henry J. Atkinson, Esq.*

1450δ. LITURGIES (German). Regenspurg, 1753. 8vo. *Lent by Henry J. Atkinson, Esq.*

1450ε. LITURGIES (Swedish). Stockholm, 1772. 16mo. *Lent by Henry J. Atkinson, Esq.*

1450η. LITURGIES. Common Prayer. London: John Reeves, 1801. 8vo. *Lent by Henry J. Atkinson, Esq.*

1450θ. LITURGIES. Common Prayer. New York: Stanford and Lunds, 1846. 8vo. *Lent by Henry J. Atkinson, Esq.*

Class D.

SPECIMENS NOTICEABLE FOR RARITY OR FOR BEAUTY AND EXCELLENCE OF TYPOGRAPHY.

THE following list does not include all the specimens sent to the Exhibition which are remarkable for rarity or beauty of execution. Many of them have been placed in Classes A, B, C, so that the history of the development of the typographical art might be fully illustrated.

In Section I. will be found unique or rare books chronologically arranged, and in Section II. specimens noticeable for beauty and excellence of typography, likewise chronologically arranged. To many of these works brief descriptive notes have been appended. Examples of modern foreign typography are exhibited in one case, and the reprints of rare books in another, so that better attention can be given to these two classes of books. The general arrangement of the works exhibited is, as far as possible, chronological, to follow the order of the Catalogue.

Section I.

UNIQUE OR RARE BOOKS NOT FALLING IN CLASSES A, B, or C.

Arranged chronologically to illustrate the Progress of Printing.

Fifteenth Century.

SALDIS, Hermannus de. Speculum p̃clarum īporum sacerdotum. . . . editum maguntieque imp̃esum. Mentz. 4to. circ. 1460.
Lent by Rev. J. Fuller Russell.

No other copy known, that formerly in the Mentz library being lost; probably printed by Gutenberg.

1452. Siffridus. Determinacones duarum questionum Siffridi quondam Cyreñ episcopi ad Archipresulem metropolis Maguntine. Circ. 1460. 4to. *Lent by Rev. J. Fuller Russell.*

Of this edition no other copy has been discovered; it is printed in the type of the Hermannus de Saldis, also lent by Mr. Russell.

1453. Aquinas seu de Aquino, Thomas. Summa de articulis fidei et ecclesie sacramentis. s. l. et a. 4to. *Lent by Rev. J. Fuller Russell.*

Executed in same type as the Catholicon, 1460.

1454. Catholicon, seu grammatica et Lexicon Jo. de Janua. Folio. Mentz, 1460. *Lent by Earl Spencer.*

Supposed to have been printed by Gutenberg. Vol. 2 will be found under Class B.

1455. Histories of Joseph, Daniel, Judith, and Esther. German. Albert Pfister. Bamberg, 1462. Folio. With coloured woodcuts. *Lent by Earl Spencer.*

The same type as that of the Pfister Bible. Exceedingly rare. No other dated specimen from this press occurs until 1481.

1456. Cicero. De officiis et paradoxa. Mentz: Fust and Schoeffer, 1465. *Lent by Earl of Leicester.*

On vellum, with Melancthon's notes.

1457. Boccacio. Il Decamerone. Valdarfer. Venice, 1471. Folio. *Lent by Earl Spencer.*

First edition of the Decameron with a date. Only three other copies of it are known to exist—viz., at Blenheim, Paris, and Milan. This is the only perfect one which escaped the Florentine bonfires to which the auditors of Savonarola committed their books of amusement and ornaments of luxury. At the sale of the Duke of Roxburgh's Library in 1812, after a contest between Lord Spencer and the Duke of Marlborough, it was knocked down to the latter at £2,260, the largest price ever given for a single volume. At the sale of the Duke of Marlborough's Library in Berkshire, some years after, Lord Spencer obtained it for £750.

1458. Gratianus. Concordia discordantium Canonum. Argent. per H. Eggestyn, 1471. Folio. *Lent by Earl Spencer.*

Vol. I., rubricated. Vol. II., in Class B.

1459. Ovid. Epistolæ; Amores; de Arte amandi; de remedio amoris. Bononiæ, 1471. (Vols. 1 and 2 in Class B.) First book printed at Bologna. Folio. *Lent by Earl Spencer.*

1460. Horatius. Opera omnia. Arnoldus de Bruxella. Naples, 1474. 4to. *Unique.* *Lent by Earl Spencer.*

1461. MODUS, Le Roy. Livre de Chasse. Neyret. Chambéry, 1486. Folio. *Lent by Earl Spencer.*

First edition. Printed in the same year as the St. Alban's "Book of Hawkyng and Huntyng."

Ant. Neyret was the first and only early printer here.

1462. SPECULUM Humanæ Salvationis. 4to. *Lent by the Earl of Leicester.*

With text and woodcuts in pale brown ink.

1463. DANTE. Divina Comœdia. Landino: Firenze, 1481. Folio. *Lent by David Laing, Esq., Edinburgh.*

1464. POLYCHRONICON (The). Emprinted at Westminstre by Wynkyn de Worde. 1495. Folio. *Lent from Sion College Library.*

1465. AQUINAS super libros sententiarum. Venice, Antonio de Strata, 1486. Folio. Vellum. *Lent by H. White, Esq., F.S.A., F.G.S.*

1466. SCHATZBEHALTER. Koberger. Nuremberg, 1491. *Lent by H. White, Esq.*

With 95 wood engravings by Melchior Wohlgemuth, Albert Durer's master.

1467. ANTHOLOGIA Græca cura Jo. Lascaris. Florence: F. de Alopa, 1494. Vellum. *Lent by Earl Spencer.*

First edition. One of the five books printed in capital Greek letters by F. de Alopa. This appears to have been the presentation copy to Cardinal de Medicis, afterwards Leo X.

1468. COLUMBUS, Christopher. Epistola Columbi. 1494. 4to. *Lent by Rev. J. Fuller Russell.*

Excessively rare edition of the celebrated Letter of Columbus, containing his account of the discovery of the Isles of America. The first and only edition containing woodcuts.

1469. VITAS Patrum. Wynkyn de Worde, 1495. Folio. *Lent by W. Harrison, Esq., F.S.A.*

Translated out of Frensshe into Englysshe by Wyllyam Caxton of Westmynstre, and fynysshed in the said towne of Westmynstre be my Wynkyn de Worde.

1470. BRANDT, Sebastian. Stultifera navis: interpr: Jac. Locher, cogn. Philomuso. Basil: Joh. Bergmann de Olpe, 1497. 16mo. *Lent by H. White, Esq., F.S.A.*

Original edition published at Basle.

Sixteenth Century.

1471. PETRARCH. Le cose vulgari. Venetiis: Aldus, 1501. 8vo. Vellum. *Lent by Earl Spencer.*

1472. DANTE. Le terze rime di Dante. Venetiis: in ædibus Aldi, 1502. 8vo. *Lent by Earl Beauchamp.*

Edition recherchée.—*Brunet.*

1473. OVID. Metamorphosis. Vol. I. Venetiis: Aldus, 1502. *Lent by Earl Spencer.*

On vellum. Vols. II. and III. in Class B.

1474. LIBER Intrationum. London: Pynson, 1510. Folio. *Lent by H. White, Esq., F.S.A.*

Illustrations of legal antiquities.

1475. ASSERIUS sive Asser. Ælfredi regis res gestæ. London: John Day, 1514. Folio. *Lent by S. Christie-Miller, Esq.*

First book printed in Anglo-Saxon type.

1476. TEWRDANNCKH. Gedruckt in der Kayserlichen Stat Nürnberg durch den eltern Hannsen Schönsperger zu Augspurg. 1517. Vellum. *Lent by Earl Spencer.*

Allegorical poem composed by Melchior Pfinzing on the occasion of the Emperor Maximilian's marriage to Princess Mary of Burgundy. Remarkable for its peculiar type and wood engravings, supposed to be by Hans Schänfelein.

1477. HENRICUS VIII. Assertio septem Sacramentorum adversus Martin Luther. Pynson, 1521. *Lent by Earl Spencer.*

First edition. One of the four impressions known to exist on vellum, of which two are in the Vatican Library.

1478. FROISSART, John. Chronicles, translated out of Frenche into oure Englysshe tongue, by John Bouchier knyghte, lorde Berners. 2 vols. London: R. Pynson, 1523-5. Folio. *Lent by H. White, Esq., F.S.A.*

1479. KNOX'S Letter to the Lady Mary of Scotland and Knox's Appellation. 1 vol. 12mo. Geneva, 1558. *Lent from the Signet Library, Edinburgh.*

1480. GOLTZ, Hubertus. Le imagini di imperattori. *Illustrated.* Anversa, 1577. Folio. *Lent by John Evans, Esq., F.S.A.*

1481. HOLINGSHED. Chronicles of England, Ireland, and Scotland. 2 vols. London, 1577. Folio. (Vol. I. in Class A.) *Lent by H. White, Esq., F.S.A.*

1482. TARLETON, Richard. Tragical treatises, contaynyng sundrie discourses and prety conceytes, in prose and verse. London: H. Bynneman, 1578. 12mo. *Lent by Sir C. Isham, Bart.*

Unique copy of a work hitherto supposed to have entirely perished.

1483. Hake, Edward. Newes out of Powles Churchyarde: now newly renued and amplifyed according to the accidents of the present time, 1579. Written in English satyrs. Imprinted at London by John Charlewood and Richard Jhones, 1579. 8vo.
Lent by Sir C. Isham, Bart.

Black letter, excessively rare, only two copies known.

1484. The Fäerie Queene. London, first edition. Printed for William Ponsonbie, 1590. 4to. *Lent by H. White, Esq., F.S.A.*

Contains only the first three books. At the end of the third book are five stanzas omitted in subsequent editions, the author having replaced them with three others.

1485. Spenser, Edmund. Complaints containing sundrie small poems of the world's vanitie, by Ed. Sp. 1st edit. London, 1591. 4to. *Lent by H. White, Esq., F.S.A.*

Bound with this are the "Teares of the Muses," and Prosopopeia, &c., by E. S.

1486. The Fäerie Queene. London. Printed for William Ponsonbie. First complete edition containing the six books. 1596. 4to. 2 vols. *Lent by H. White, Esq., F.S.A.*

1487. Branch, Lady Helen. Epicedium; a funerall song, upon the vertuous life and godly death of the Lady Helen Branch. [By W. Har.] London: printed by Thomas Crede, 1594.
Lent by Sir C. Isham, Bart.

Excessively rare, only one other copy being known.

1488. Branch, Lady Helen. Monodia, an elegie, in commemoration of the life and death of Dame Hellen Branch, widdowe. [By Jos. Silvester.] Imprinted by Peter Short. [1594.] 4to.
Lent by Sir C. Isham, Bart.

1489. Emaricdulfe. Sonnets written by E. C., Esquier. London: printed for Matthew Law, 1595. 8vo.
Lent by Sir C. Isham, Bart.

Unique copy of hitherto unknown work. Bound in the same cover are the rare works:—Barnefield, Cynthia, 1595. Griffin, Fidessa, 1596. Tofte, Laura, 1597.

1490. [Musæus.] Hero and Leander; begun by Christopher Marloe and finished by George Chapman. London: printed by Felix Kingston for Paule Linley, 1598. 4to.
Lent by Sir C. Isham, Bart.

A hitherto unrecorded edition, of which the Lamport Library possesses the only two copies known. Bound at end, Francis Sabie's rare poem.

1491. THE Fisherman's tale in two parts. 1595. 4to.
Lent by Sir C. Isham, Bart.

1492. SHAKESPEARE, William. Venus and Adonis. Imprinted for William Leake. London, 1599. 8vo.
Lent by Sir C. Isham, Bart.

Unique copy of a hitherto unknown edition.

1493. THE Passionate Pilgrim. London: printed for W. Jaggard, 1599.
Lent by Sir C. Isham, Bart.

Unique; being the only perfect exemplar of the two copies known.

1493*. VARAMUND'S Outrages of France, &c. Translated at Striveling, Scotland. 12mo. London, 1573.
Lent from the Signet Library, Edinburgh.

Seventeenth Century.

1494. TOURNEUR, Cyril. The Transformed. Metamorphosis [in verse]. London: printed by Valentine Sims, 1600. 8vo.
Lent by Sir C. Isham, Bart.

Unique; a hitherto unknown work, by the author of the Revengers Tragedie and other productions.

1495. RODOMONTHS Infernall, or the Diuell conquered. Ariastos Conclusions. Of the marriage of Rogero with Bradamanth his Love, and the fell fought battell between Rogero and Rodomonth. Written in French by Phillip de Portes and paraphrastically translated by G. M. [Gervase Markham]. London: printed by V. S. for Nicholas Ling, 1601. 8vo. *Lent by Sir C. Isham, Bart.*

Only two copies known. Excessively rare.

1496. BAS, William. Three pastoral elegies, of Anander, Anetor, and Muridella. London: printed by V. S. for J. B., 1602. 4to.
Lent by Sir C. Isham, Bart.

Excessively rare; only one other copy known, in Winchester College Library.

1497. BRETON, Nicholas. The Mother's Blessing (a poem). London: by T. C. for John Smethick, 1602. 4to.
Lent by Sir C. Isham, Bart.

Almost unique; the only other known copy, in the Bodleian Library, being imperfect.

1498. SOUTHWELL, Robert. A Foure-fould Meditation of the Foure Last Things, viz.:

1. Houre of Death.
2. Day of Judgement.
3. Paines of Hell.
4. Joyes of Heaven.

London: by G. Eld, for Francis Burton, 1606. 4to. Composed in a divine Poeme by R. S., the author of S. Peter's Complaint.
Lent by Sir C. Isham, Bart.

1499. SHAKESPEARE's Sonnets, never before imprinted. London: by G. Eld, 1609. 4to. *Lent by Earl Spencer.*

1500. JONSON, Ben. Works. 1st edit. London, 1618. Folio. *Lent by H. White, Esq., F.S.A.*

1501. SHAKESPEARE's Works. Printed by Isaac Jaggard and Ed. Blount, 1623. Folio. *Lent by Earl Spencer.*

First edition, containing thirty-five plays printed from the MS. copies used by the actors Heminge and Condell. The Play of Pericles did not appear until in the third edition, although it had already been printed separately in 1609.

1502. SHAKSPEARE, William. Works. Second impression. London, 1632. Folio. *Lent by Her Majesty the Queen.*

With autograph of Charles I., "*Dum Spiro spero.*" This motto is also written in Prynne's "Life of Laud," preserved in the Archiepiscopal Library, Lambeth Palace.

1503. MILTON's Comus. A Maske presented at Ludlow Castle, 1634, on Michaelmasse Night, before the Earle of Bridgewater. London: Humphrey Robinson, 1637. 4to. *Lent by Earl Spencer.*

The earliest printed production of Milton.

1504. MILTON, John. Paradise Lost; a Poem in Ten Books. London: printed for S. Simmons, 1669. 4to. *Lent by H. White, Esq., F.S.A.*

1505. PARADISE Regained; a Poem in Four Books. To which is added Samson Agonistes. The author John Milton. Printed by J. M. for John Starkey, London, 1671. First edit. *Lent by H. White, Esq., F.S.A.*

1506. BUNYAN, John. The Pilgrim's Progress. First edition. London, 1678. 8vo. *Lent by E. Stock, Esq.*

Only two other copies known.

1507. BUNYAN, John. The Pilgrim's Progress. Second part. First edition. London, 1684. 8vo. *Lent by E. Stock, Esq.*

1508. BUNYAN, John. The Holy War. First edition. London, 1682. 8vo. *Lent by E. Stock, Esq.*

Eighteenth Century.

1509. POPE, Alexander. Essay on Man; with other poems, translations, &c. 1st edit. London, 1731-38. Folio. *Lent by H. White, Esq., F.S.A.*

1510. Gray, Thomas. Poems. London: J. Dodsley. 1st edition. 1768. 4to. *Lent by H. White, Esq., F.S.A.*

1511. Burns, Robert. Poems, chiefly in the Scottish dialect. First edition. Kilmarnock, 1786. 8vo. *Lent by D. Laing, Esq.*

1511*. The Confession of Faith and the Larger and Shorter Catechisme, first agreed upon by the Assembly of Divines at Westminster, and now appointed by the Generall Assembly of the Kirk of Scotland to be a part of Uniformity in Religion between the Kirks of Christ in the three kingdoms. Amsterdam, Printed by Luice Elsever, for Andrew Wilson, and are to be sold at his shop in Edinburgh, 1649. 12mo. *Lent by D. Laing, Esq.*

The only book in English that is known to have been printed by the Elzevirs.

Books without date.

1512. Davies, Sir John. Epigrammes; Ovid, Elegies; translated by Christopher Marlowe. At Middleborough. n. d. 8vo. *Lent by Sir C. Isham, Bart.*

Very rare edition, ordered to be burnt at Stationers' Hall, 1599. Bound with Shakespeare's Venus and Adonis.

1513. Parabolæ. Directorium humanæ vite alias parabole antiquorū sapientū. s. l. et a. Folio. *Lent by Rev. J. Fuller Russell.*

Extremely rare.

1514. Tenores novelli. Per Willi. le Tailleur ad instantiam Rich. Pynson. s. l. et a. 3rd edition. Littleton's Tenures printed at Rouen. Folio. *Lent by the Earl of Leicester.*

1509*. Milton's Works. 2 vols. Printed by Baskerville, 1758. 8vo. *Lent by James Hemington, Esq.*

Exhibited by the Library Committee of the Corporation of the City of London.

PAGEANTS.

ROYAL PROCESSIONS AND ENTERTAINMENTS.

1517. THE Copie of a Letter sent in to Scotlande, of the ariuall and landynge and moste noble marryage of the moste illustre Prynce Philippe, Prynce of Spaine, to the most excellente Princes Marye Quene of England, solemnisated in the citie of Winchester: and howe he was receyued and installed at Windsore, and of his triumphyng entries in the noble citie of London. Whereunto is added a brefe overture or openyng of the legacion of the most reverende Father in God, Lorde Cardinall Poole, from the Sea apostolyke of Rome, with the substaunce of his oracyon to the kyng and quenes magestie, for the reconcilement of the realme of Englande to the unitie of the Catholyke Churche. With the very copye also of the supplycaciō exhibited to their highnesses by the Three Estates assembled in the Parlamente, wherin they, representing the whole body of the realme and dominions of the same, have submitted thēselves to the Pope's Holynesse. By John Elder. 12mo. (Black letter.) London, John Waylande, at the signe of the Sunne over agaynst the Conduit in Flete strete, 1555.

1518. THE Passage of our most drad soueraigne lady Quene Elyzabeth through the citie of London to Westminster the daye before her coronacion. 4to. London. Printed by Richard Tottill at the signe of the hand and Starre Flete-strete, 1558.

1518*. A SPEACH delivered to the Kinges most excellent Majestie in the name of the Sheriffes of London and Middlesex. By Master Richard Martine of the Middle Temple. 4to. Edinburgh, 1603.

1519. B. JON: (B. Jonson) his part of King James his royall and magnificent Entertainement through his honourable Cittie of London, Thurseday the 1st of March, 1603, so much as was presented in the first and last of these triumphall arch's, with his Speach made to the last presentation in the strand, erected by the inhabitants of the Dutchy and Westminster. 4to. London, 1604.

1519*. THE magnificent Entertainment giuen to King James, Queene Anne his wife, and Henry Frederick the Prince, upon the day of His Majesties triumphant passage (from the Tower through his honourable Citie (and Chamber) of London), being the 15 of March, 1603, as well by the English as by the strangers; with the Speeches and Songes delivered in the severall pageants. By Thomas Dekker. 4to. London, 1604.

1520. The Arches of Triumph erected in honour of the high and mighty prince James, the First of that name King of England, and the Sixth of Scotland, at His Majesties entrance and passage through his honourable Citty and Chamber of London upon the 15th day of March, 1603. Invented by Stephen Harrison, joyner and architect, and graven by William Kip. Folio. London, 1604.

1521. The most Royall and Honourable Entertainement of the famous king Christiern the Fourth, King of Denmark, with a relation of his meeting by our royall king, the prince, and nobles of our realme; with the royal passage, on Thursday the 31st July, through the city of London, and honourable shewes there presented them. By Hen. Robarts. 4to. London, 1606.

1522. London's Love to the royal Prince Henrie, meeting him on the river of Thames, at his returne from Richmonde, with a worthie fleete of her cittizens, on Thursday the last of May, 1610; with a briefe reporte of the water-fight, and Fire workes. 4to. London, 1610.

1523. Heauens Blessing and Earths Joy; or a true relation of the supposed sea fights and fire-workes as were accomplished before the royall celebration of al-beloved mariage of the two peerlesse parragons of Christindome, Fredericke and Elizabeth, with triumphall encomiasticke verses, consecrated to the immortall memory of those happy and blessed nuptials. By John Taylor. 4to. London, 1613.

1524. Civitatis Amor, the Citie's Loue; an entertainement by water at Chelsey and White-hall, at the receiuing of that illustrious hope of Great Britaine, Charles, to bee created Prince of Wales, &c.; also the ceremonies on the occasion. 4to. London, 1616.

1525. Two Royal Entertainments, lately given to the most illustrious prince Charles, Prince of Great Britaine, by the high and mighty Philip the Fourth, King of Spaine, &c., at the feasts of Easter and Pentecost. Translated out of the Spanish originals, printed at Madrid. 4to. London, 1623.

1526. A true discovrse of all the Royal Passages, Tryumphs, and Ceremonies obserued at the contract and mariage of the high and mighty Charles, King of Great Britaine, and the most excellentest of ladies, the Lady Henrietta Maria of Burbon, sister to the most christian King of France. Together with her journey from Paris to Bulloigne, and thence unto Douer in England, where the king met her, and the manner of their enterview. As also the tryumphant solemnities which passed in their iournies from Douer to the citie of London, and so to Whitehall. 4to. London, 1625.

1527. Ovatio Carolina: the Triumph of King Charles, or the triumphant manner and order of receiving His Majesty into his city of London, on Thursday the 25th day of November, *Anno Dom.* 1641, upon his safe and happy return from Scotland. With Master Recorder's Speech to His Majestie and His Majesties most gracious Answer. 4to. London, 1641.

1528. England's Comfort, and London's Joy: expressed in the royall, triumphant, and magnificent entertainment of our dread soveraigne lord King Charles, at his blessed and safe returne from Scotland, on Thursday the 25th of November, 1641, by the right hon. Richard Gurney, esq., lord mayor, with the right worshipfull knights and aldermen, sheriffes, and companies of this famous city of London. Together with the manner and forme how the state is to bee observed and performed by the severall companies on horsebacke and foot; for the conducting of His Majesty, the Queene, the Prince, and all the royall progeny to the Guild-hall, London, to dinner, and from thence to His Majesties palace at White-hall: also the severall speeches, and other verses presented to his sacred person at that time. (With curious woodcuts.) 4to. London, 1641.

1529. Five most noble Speeches, spoken to His Majesty, returning out of Scotland into England. Also the relation after what manner, and where, His Majestie knighted the lord mayor and the recorder of London; with a description of with what honourable triumph His Majestie did ride into the city of London, &c. 4to. London, 1641.

1530. King Charles, his entertainment, and London's loyaltie; being a true relation and description of the manner of the cities welcome, and expression of the subjects love to his royall majestie, at his return from Scotland. 4to. London, 1641.

1531. Mr. Recorder's Speech to the Lord Protector upon Wednesday the eighth of Feb. 1653, being the day of His Highnesse entertainment in London. 4to. London, 1653.

1532. London's Glory, represented by Time, Truth, and Fame, before King Charles II. at Guildhall, in 1660. 4to. London, 1660.

1533. A Short Representation, performed before the Lord General Monck at Guildhall, Tuesday, April 11th, by three persons. 4to. London, 1660.

1534. A RELATION of His Majesties Entertainment passing through the city of London to his Coronation; with a description of the triumphal arches and solemnity. By John Ogilby. Folio. London, 1661.

1535. THE Entertainment of his most excellent majestie Charles II., in his passage through the city of London to his Coronation; containing an exact accompt of the whole solemnity; the triumphal arches, and cavalcade, delineated in sculpture; the speeches and impresses illustrated from antiquity. To these is added a brief narrative of His Majestie's solemn Coronation, with his magnificent proceeding, and royal feast in Westminster Hall. By John Ogilby. Folio. London, 1662.

1536. AQUA Triumphalis; being a true relation of the honourable the City of London's entertaining their sacred Majesties upon the river of Thames and wellcoming them from Hampton Court to Whitehall, expressed in several shews and pageants, the 23 day of August, 1662. Written by John Tatham, gent. Folio. London, 1662.

1537. THE King's Coronation, being an exact account of the Cavalcade, with a description of the triumphal arches and speeches prepared by the city of London for his late Majesty Charles the Second in his passage from the Tower to Whitehall. By John Ogilby. Published by William Morgan, His Majesties Cosmographer. Folio. London, 1685.

LORD MAYORS' PAGEANTS.

1538. DESCENSUS Astrææ: the Device of a Pageant borne before M. William Web, Lord Maior of the citie of London on the day he tooke his oath, beeing the 29 of October, 1591. Whereunto is annexed a speech deliuered by one clad like a sea nymph, who presented a pinesse on the water, brauely rigd and mand, to the lord maior, at the time he tooke barge to go to Westminster. Done by G. Peele, Maister of Arts in Oxford. 4to. Printed for William Wright. London, 1591.

1539 THE Triumphs of Truth, a solemnity vnparalleld for cost and magnificence, at the confirmation of that worthy and true noblyminded gentleman Sir Thomas Middleton, knight, in the honourable office, &c. of the Lord Maior of the thrice famous citty of London. *Directed, written, and redeem'd into forme, from the ignorance of some former times and their common writer, by Thomas Middleton.* 4to. London, 1613.

1540. The manner of his Lordships entertainment on Michaelmas day last, being the day of his honorable election, together with the worthy Sir John Swinatton, knight, then Lord Maior, the learned and iuditious Sir Henry Montague, maister recorder, and many of the right worshipfull the aldermen of the citty of London, at that most famous and admired worke of the running streame from Amwell head into the cesterne neere Islington, being the sole inuention, cost, and industry of that worthy Maister Hugh Middleton, of London, Goldsmith, for the generall good of the citty. By T. M. 4to. London, 1613.

1541. Metropolis Coronata: the Triumphes of Ancient Drapery; or Rich Cloathing of England, in a second yeeres performance. In honour of the aduancement of Sir John Jolles, knight, to the office of Lord Maior of London, and taking his oath for the same authoritie, on Monday, being the 30 day of October, 1615. Performed in heartie affection to him, and at the bountifull charges of his worthy brethren the truely honourable society of Drapers, the first that received such dignitie in this citie. Deuised and written by A. M. [Anthony Munday], citizen and draper of London. 4to. Printed at London, by George Purslowe. 4to. 1615.

1542. Chrysanaleia: the Golden Fishing, or honour of Fishmongers; applauding the aduancement of Mr. John Leman, alderman, to the dignitie of Lord Maior of London; taking his oath in the same authority at Westminster, on Tuesday, being the 29 day of October, 1616. Performed in hearty loue to him, and at the charges of his worthy brethren, the ancient and right worshipfull company of Fishmongers. Deuised and written by A. M. [Anthony Munday], citizen and draper of London. 4to. Printed at London by George Purslowe. 4to. 1616.

1543. [The Fishmongers' Pageant on Lord Mayor's day, 1616. *Chrysanaleia:* the Golden Fishing, devised by Anthony Munday, citizen and draper, represented in twelve plates by Henry Shaw, F.S.A., from contemporary drawings in the possession of the worshipful company of Fishmongers. Accompanied with various illustrative documents, and an historical introduction, by John Gough Nichols, F.S.A., London and Newcastle, citizen and stationer. Folio. London, 1844.]

1544. Tes Irenes Trophæa; or the Tryumphs of Peace, that celebrated the solemnity of the right honourable Sir Francis Jones, knight, at his inauguration into the maioraltie of London, on Monday, being the 30 of October, 1620. At the particular cost and charge of the right worshipfull and ancient society of the Haberdashers. With explication of the severall shewes and deuices. By J. S. [John Squire]. Printed by Nicholas Okes. 4to. London, 1620.

1545. THE triumphs of health and prosperity. A noble solemnity performed through the city, at the sole cost and charges of the honourable fraternity of Drapers, at the inauguration of their most worthy brother the right honourable Cuthbert Hacket, lord mayor of the famous city of London. By Tho. Middleton, gent. 4to. London, 1626.

1546. LONDINI Speculum; or, London's Mirror, exprest in sundry triumphs, pageants, and showes, at the initiation of the Right honorable Richard Fenn, into the mairolty of the famous and farre renowned city London. All the charge and expense of these laborious projects, both by water and land, being the sole undertaking of the right worshipful company of Habberdashers. Written by Tho. Heywood. 4to. London, 1637.

1547. PORTA Pietatis, or the port or harbour of piety; expressed in sundry triumphes, pageants, and showes, at the initiation of the right honourable Sir Mavrice Abbot, knight, into the majoralty of the famous and farre renowned city London. All the charge and expence of the laborious projects, both by water and land, being the sole undertaking of the right worshipfull company of Drapers. Written by Thomas Heywood. 4to. London (J. Okes), 1638.

1548. LONDINI Status Pacatus, or London's peaceable estate; exprest in sundry triumphs, pageants, and shewes, at the initiation of the right honourable Henry Garway into the majoraty of the famous and farre renowned city London. All the charge and expence of the laborious projects, both by water and land, being the sole undertakings of the right worshipful society of Drapers. Written by Thomas Heywood. 4to. London (John Okes), 1639.

1549. CHARITY Triumphant; or the Virgin-Shew. Exhibited on the 29th of October, 1655, being the Lord Mayor's day. 4to. London, 1655.

[Written by Edmund Gayton, and dedicated to Alderman John Dethicke, lord mayor.]

1550. LONDON'S Triumphs, presented by Industry and Honour, with other delightfull scœnes appertaining to them; celebrated in honour of the right honourable Sir John Ireton, knt., Lord Mayor of the said city, on the 29 day of October, 1658, and done at the costs and charges of the worshipful company of Cloth-workers. By J. Tatham. 4to. London, 1658.

1551. The several Speeches made to Sir Richard Brown, lord mayor of the city of London, on Monday, 29th day of October, with the manner of the celebration of this triumphant day; and the various scenes, figures, and pageants representing the Royal Oak and its pendant leaves, etc. In verse and prose. 4to. London, 1660.

1552. London's Tryumphs, presented in several delightfull scœnes, both on the water and land, and celebrated in honour to the deservedly honored Sir John Frederick, knight and baronet, Lord Mayor of the city of London, at the costs and charges of the worshipfull company of Grocers. By John Tatham. 4to. London, 1661.

1553. Londinum Triumphans: London's Triumphs celebrated, in honour of the truely deserving Sir Anthony Bateman, knight, Lord Mayor of the honourable city of London, and done at the costs and charges of the right worshipful the company of Skinners, the 29th of October, 1663. By John Tatham. Printed by W. G., for Henry Brome, at the Gun in Ivy lane. 4to. London, 1663.

1554. London's Triumphs, celebrated the 29th of October, 1664, in honour to the truely deserver of honour, Sir John Lawrence, knight, Lord Maior of the honourable city of London: performed at the cost of the worshipful company of Haberdashers, &c. By John Tatham. London, 4to. 1664.

1555. London's Resurrection to Joy and Triumph, expressed in sundry shews, shapes, scenes, speeches, and songs in parts, celebrious to the much meriting magistrate Sir George Waterman, knight, Lord Mayor of the city of London, at the peculiar and proper expences of the worshipful company of Skinners, the King, Queen, and Duke of York, and most of the nobility being present. Written by Thomas Jordan. 4to. London, 1671.

1556. London Triumphant; or the city in jollity and splendour: expressed in various pageants, shapes, scenes, speeches, and songs, invented and performed for congratulation and delight of the well-deserving Sir Robert Hanson, knight, Lord Mayor of the city of London, at the cost and charges of the worshipful company of Grocers; His Majesty gracing the triumphs with his royal presence. Written by Thomas Jordan. 4to. London, 1672.

1557. London in its Splendor; consisting of triumphant pageants, whereon are represented many persons richly arrayed, properly habited, and significant to the design, with several speeches, and a song suitable to the solemnity; all prepared for the honour of the prudent magistrate, Sir William Hooker, knight, Lord Mayor of the city of London, at the peculiar expences of the worshipful company of Grocers. As also a description of His Majesties royal entertainment at Guildhall, by the city, in a plentiful feast and a glorious banquet. Written by Tho. Jordan. Printed by W. G., for Nath. Brook and John Playford. 4to. London, 1673.

1558. The Triumphs of London; performed on Friday, October 29, 1675, for the entertainment of the right honourable and truly noble pattern of prudence and loyalty, Sir Joseph Sheldon, knight, Lord Mayor of the city of London; containing a true description of the several pageants, with the speeches spoken in each pageant, together with the several songs sung at this solemnity: all set forth at the proper costs and charges of the worshipful company of Drapers. Designed, &c., by Thomas Jordan, gent. 4to. London, 1675.

1559. London's Triumphs, expressed in sundry representations, pageants, and shows, performed on Monday, October 30, 1676, at the inauguration and instalment of the right honourable Sir Thomas Davies, knt., Lord Mayor of the city of London, containing a true description of the several scenes and habits of the representers, with the speeches spoken on each pageant. All the charge and expences of the industrious designs being at the sole undertaking of the ancient and right worshipful society of Drapers; being the second year without intermission. By Thomas Jordan. 4to. London, 1676.

1560. London's Triumphs, illustrated with many magnificent structures and pageants, on which are orderly advanced several stately representations of poetical deities sitting and standing in great splendor on several scenes in proper shapes; with pertinent speeches, jocular songs (sung by the city musick), and pastoral dancing; performed October 29, 1677, for the celebration, solemnity, and inauguration of the right honourable Sir Francis Chaplin, knt., Lord Mayor of the city of London. All the charge and expences of the industrious designs being the sole undertaking of the ancient and right worshipful company of Clothworkers. By Thomas Jordan, gent. 4to. London, 1677.

1561. London in Luster, projecting many bright beams of triumph; disposed into several representations of scenes and pageants, performed with great splendour, on Wednesday, October 29, 1679, at the initiation and instalment of the right honourable Sir Robert Clayton, knight, Lord Mayor of the city of London; dignified with various delightful variety of presentors, with speeches, songs, &c. All set forth at the proper costs and charges of the worshipful company of Drapers. Devised and composed by Thomas Jordan, gent 4to. London, 1679.

1562. LONDON'S Glory, or the Lord Mayor's Show; containing an illustrious description of the several triumphant pageants, on which are represented emblematical figures, artful pieces of architecture, and rural dancing, with the speeches spoken in each pageant: also three new songs, the first in praise of the Merchant-Taylors, the second the Protestants Exhortation, and the third the Plotting Papists Litany, with their proper tunes, either to be sung or play'd: performed on Friday, October xxix. 1680, for the entertainment of the right honourable Sir Patience Warde, Knight, Lord Mayor of the city of London, at the proper cost and charges of the right worshipful company of Merchant-Taylors. Invented and composed by Thomas Jordan, gent.

——————Pictoribus atque poetis
Quidlibet audendi semper fuit æqua potestas.

4to. London, 1680.

1563. LONDON'S Joy, or the Lord Mayor's Show, triumphantly exhibited in various representations, scenes, and splendid ornaments, with divers pertinent figures and movements; performed on Saturday, October xxix. 1681, at the inauguration of Sir John Moore, knt., Lord Mayor of the city of London. With the several speeches and songs which were spoken on the pageants in Cheapside, and sung in Guildhall during dinner. All the charges and expences of the industrious designs being the sole undertaking of the worshipful company of Grocers. By Thomas Jordan, gent. 4to. London, 1681.

1564. THE Lord Mayor's Show; being a description of the solemnity at the inauguration of the truly loyal and right honourable Sir William Prichard, knight, lord mayor of the city of London, president of the honourable Artillery-Company, and a member of the worshipful company of Merchant-Taylors. Perform'd on Monday, September xxx., 1682, with several new loyal songs and catches. 4to. London, 1682.

1565. THE Triumphs of London; performed on Monday, October xxix. 1683, for the entertainment of the right honourable and truly noble pattern of prudence and loyalty Sir Henry Tulse, knt., Lord Mayor of the city of London, containing a description of the whole solemnity. 4to. London, 1683.

1566. LONDON'S Royal Triumph for the City's loyal Magistrate: in an exact description of several scenes and pageants, adorned with many magnificent representations, performed on Wednesday, October xxix. 1684, at the instalment and inauguration of the right honourable Sir James Smith, knight, Lord Mayor of the city of London: illustrated with divers delightful objects of gallantry and jollity, speeches and songs, single and in parts. Set forth at the proper costs and charges of the worshipful company of Drapers. Devised and composed by Tho. Jordan, gent. 4to. London, 1684.

1567. London's Annual Triumph; performed on Thursday, October 29, 1685, for the entertainment of the right honourable Sir Robert Jeffreys, kt., lord mayor of the city of London; with a description of the several pageants, speeches, and songs made proper for the occasion; all set forth at the proper costs and charges of the worshipful company of Iron-mongers. Composed by Matt. Taubman. 4to. London, 1685.

1568. London's Yearly Jubilee; performed on Friday, October xxix. 1686, for the entertainment of the right honourable Sir John Peake, knt., Lord Mayor of the city of London; with a description of the several pageants, speeches, and songs, made for the occasion at the charge of the company of Mercers. By M. Taubman. 4to. London, 1686.

1569. London's Triumph, or the Goldsmiths' Jubilee; performed on Saturday, Oct. 29, 1687, for the confirmation and entertainment of the right hon. Sir John Shorter, knight, Lord Mayor of the city of London; containing a description of several pageants and speeches made, proper for the occasion, together with a song, for the entertainment of His Majesty, who, with His Royal Consort, the Queen Dowager, their Royal Highnesses the Prince and Princess of Denmark, and the whole Court honour his Lordship this year with their presence. All set forth at the proper costs and charges of the worshipful company of Goldsmiths. By M. Taubman. Folio. London, 1687.

1570. London's Great Jubilee, restored and performed, on Tuesday, October the 29th, 1689, for the entertainment of the right honourable Sir Thomas Pilkington, knt., Lord Mayor of the city of London, containing a description of the several pageants and speeches, together with a song for the entertainment of their Majesties, who, with their royal highnesses the Prince and Princess of Denmark, the whole Court, and both Houses of Parliament, honour his lordship this year with their presence. All set forth at the proper costs and charges of the right worshipful company of Skinners. By M[atthew] T[aubman]. 4to. London, 1689.

1571. The Triumphs of London; performed on Thursday, October 29, 1691, for the entertainment of the right honourable Sir Thomas Stamp, knt., Lord Mayor of the city of London; containing a true description of the several pageants, with the speeches spoken on each pageant. All set forth at the proper costs and charges of the worshipful company of Drapers. By E. S. [Elkanah Settle.] 4to. London, 1691.

1572. The Triumphs of London; performed on Saturday, October 29, 1692, for the entertainment of the right honourable Sir John Fleet, knt., Lord Mayor of the city of London; containing a true description of the several pageants, with the speeches spoken on each pageant. All set forth at the proper costs and charges of the worshipful company of Grocers, together with an exact relation of the most splendid entertainments prepared for the reception of their sacred Majesties. By E. S. [Elkanah Settle.] 4to. London, 1692.

1573. The Triumphs of London, prepared for the entertainment of the right honourable Sir Thomas Lane, knight, Lord Mayor of the city of London; containing a full description of the pageants, speeches, songs, and the whole solemnity of the day: performed on Monday the 29th of October, 1694. Set forth at the proper cost and charges of the honourable company of Clothworkers. [By E. Settle.] 4to. London, 1694.

1574. The Triumphs of London; performed on Tuesday, October 29, 1695, for the entertainment of the right honourable Sir John Houblon, knt., Lord Mayor of the city of London, containing a true description of the several pageants, with the speeches spoken on each pageant. All prepared at the proper costs and charges of the worshipful company of Grocers; to which is added a new song upon His Majesty's return. By E. S. [Elkanah Settle.] 4to. London, 1695.

1575. Glory's Resurrection; being the Triumphs of London revived, for the inauguration of the right honourable Sir Francis Child, knt., Lord Mayor of the city of London; containing the description (and also the sculptures) of the pageants, and the whole solemnity of the day. Set forth at the proper cost and charge of the honourable company of Goldsmiths. Folio. London, 1698.

1576. The Triumphs of London for the inauguration of the right honourable Sir Richard Levett, knt., Lord Mayor of the city of London; containing a description of the pageants, together with the publick speeches and the whole solemnity of the day: performed on Monday the 30th day of October, *anno* 1699. All set forth at the proper cost and charges of the honourable company of Haberdashers. [By E. Settle.] Folio. London, 1699.

1577. The Triumphs of London for the inauguration of the right honourable Sir William Gore, knt., Lord Mayor of the city of London; containing a description of the pageants, together with the public speeches and the whole solemnity of the day: performed on Wednesday the 29th of October, 1701. All set forth at the proper cost and charges of the right honourable company of Mercers. [By Elkanah Settle.] 4to. London, 1701.

1578. The Triumphs of London at the inauguration of the right hon. Sir Samuel Dashwood, knt., performed on Thursday the 29th of October, 1702. All set forth at the cost and charge of the honourable company of Vintners; together with the relation of Her Majesty's reception and entertainment at dinner in Guildhall. Published by authority. [By Elkanah Settle.] 4to. London, 1702.

1579. The Triumphs of London for the inauguration of the right hon. Sir Charles Duncombe, knt., Lord Mayor, containing the description (and also the sculptures) of the pageants, and the whole solemnity of the day: performed on Friday the 29th of October, *anno* 1708. All set forth at the proper cost and charge of the honourable company of Goldsmiths. Published by authority. [By Elkanah Settle.] 4to. London, 1708.

MISCELLANEOUS.

1580. Arnolde's Chronicle. [The customs of London.] First edition. Folio. [Antwerp, circa 1504.]

1581. Orders appointed to be executed in the cittie of London, for setting roges and idle persons to worke, and for releefe of the poore. 4to. London, 1580.

1582. A breefe Discourse, declaring and approving the necessarie and inuiolable maintenance of the laudable Customs of London. 12mo. (At London, printed by Henrie Middleton for Rafe Newberie.) 1584.

1583. The order of my Lord Maior, the Aldermen, and the Sheriffes, for their meetings, and wearing of their apparel, throughout the yere. 12mo. Printed by John Windet. London, 1604.

1584. The Carrier's Cosmographie; or a briefe relation of the Innes, Ordinaries, Hosteries, and other lodgings in and neere London, where the carriers, waggons, foote-posts, and higglers doe usually come. 4to. London, 1637.

1585. A Reply as true as steel, to a rusty, rayling, ridiculous, lying Libell, which was lately written by an impudent, unsoder'd Ironmonger, and called by the name of an Answer to a foolish pamphlet, entituled A Swarme of Sectaries and Schismatiques. 4to. London, 1641.

1586. An Apology for Bishops, or a Plea for Learning. 4to. London, 1641.

1587. A Mirovr for Magestrates of Cyties; to which is added, a Touchstone for the Times; containing many perilous mischiefes that bred in the bowels of the citie of London, for the infection of some of thease sanctuaries of iniquitie. By George Whetstone, gent. (Black letter.) 4to. London, 1584.

1588. The Belman of London, bringing to light the most notorious villanies that are now practised in the kingdom. [By Thomas Decker.] Third edition. 4to. London, 1608.

1589. Lanthorne and Candle-light; or the Bell-man's second night's walk, in which he brings to light a broode of more strange villanies then euer were till this yeare discouered. By Thomas Dekker. 4to. London, 1608.

1590. John Stow's Survay of London. First edition. 1598.

Books on the Plague.

1591. Certaine Sermons, concerning God's late visitation in the citie of London and other parts of the land. Preached at St. Alphages Church near Cripplegate, by William Cupper. 12mo. London, 1592.

1592. The Arke of Noah, for the Londoners that remaine in the citie to enter in, with their families, to be preserued from the deluge of the Plague. Item, an exercise for the Londoners that are departed out of the citie into the countrey, to spend their time till they returne. Whereunto is annexed an epistle sent out of the countrey to the afflicted citie of London. Made and written by Iames Godskall the yonger, preacher of the word. London, 1603.

1593. A SHORT dialogve concerning the Plagues Infection, published to preserue bloud, through the blessing of God. 12mo. London, 1603.

1594. THE wonderfull yeare 1603, wherein is shewed the picture of London lying sicke of the Plague, &c. [By Thomas Decker.] 4to. London, n. d.

1595. THE seuen deadly sinnes of London, drawn in seuen seuerall coaches through the seuen seuerall gates of the citie, bringing the Plague with them. *Opus septem dierum.* By Tho. Dekker. 4to. London, 1606.

1596. LONDON'S Remembrancer; or a true account of every particular weeks Christnings and Mortality in the years of Pestilence. 4to. London, 1665.

1596*. YE Albion; an Hour with ye Giants of Guildhall. Privately printed: Leeds. 32mo. 1876. *Lent by S. L. Nussey, Esq.*

SECTION II.

SPECIMENS NOTICEABLE FOR BEAUTY AND EXCELLENCE OF TYPOGRAPHY.

Arranged chronologically.

1597. BONAVENTURA. Epistolæ et tractatus. s. l. et a. Folio.
Lent by

Remarkable for beauty of typography and paper.

1598. GLANVILLA, Bartholomæus de. De proprietatibus rerum. s. l. 1488. Folio. *Lent by the Earl of Leicester.*

1599. BUCHANAN, George. Poemata. Lugd. Bat. *Elzevir*, 1620. 8vo. *Lent by Miss Coe.*

1600. STRADA Famianus. De bello Belgico. Antwerp, *typis Jno. Cnolbari*, 1625. 4to. *Lent by Miss Coe.*

1601. FRANCE. Respublica sive status regni Galliæ diversorum auctorum. Lugd. Bat. *Elzevir*, 1626. 8vo. *Lent by Miss Coe.*

1602. TACITUS. Opera. Amstel. *typis Elzevir*, 1649. 8vo. *Lent by Miss Coe.*

1603. FLORUS, L. Annæus. Epitome historiæ Romanæ. Lugd. Bat. *Elzevir*, 1638. 8vo. *Lent by Miss Coe.*

1604. THE Gigantick History of the two Famous Giants and other Curiosities in Guildhall. London, 2nd edition, 1740. 64mo.

Nineteenth Century.

1605. WILLOUGHBY, Lady. Diary of Lady Willoughby, as relates to her domestic history in the reign of Charles I. London, 1844. 4to. *Lent by J. C. Wilkins, Esq.*

This was the first book printed in the revived old-face type of the seventeenth century.

1606. BEAUTIES of Opera. London, 1844. 8vo. *Lent by H. G. Hockly, Esq.*

Unique, the only copy on India paper.

1607. Gray, Thomas. Elegy in a Country Churchyard. London, 1854. 8vo. *Lent by H. G. Hockly, Esq.*

Unique, the only copy worked on India paper.

1608. Black book of Taymouth. Edited for the Bannatyne Club. Edinb., 1855. 4to. *Lent by Messrs. Constable.*

1609. Edinburgh. Catalogue of Archæological Museum. *Illustrated.* Edinb., 1856. 8vo. *Lent by Messrs. Constable.*

1610. Little London Directory (The). The oldest printed List of Merchants and Bankers. London, 1863. 8vo. *Lent by J. C. Wilkins, Esq.*

1611. Hamer, John. The Smoker's Text Book. Leeds: J. Hamer, 1863. 32mo. *Lent by G. Unwin, Esq.*

1612. Laing, H. Descriptive catalogue of ancient Scottish Seals. Edinb., 1866. 4to. *Lent by Messrs. Constable.*

1613. Shaw, Henry, F. S. A. Handbook of Art of Illumination. London, 1866. 4to. *Lent by J. C. Wilkins, Esq.*

Large paper copy, especially noticeable for the fineness of the wood engravings.

1614. Gray, Thomas. Poems. Privately printed. London, 1867. 4to. *Lent by J. C. Wilkins, Esq.*

1615. Lee, F. G. The Altar Service-book. London, 1867. Folio. *Lent by J. C. Wilkins, Esq.*

1616. Bruce, J. C. The Roman Wall. 2nd edit. London, 1867. 4to. *Lent by A. Reid, Newcastle-on-Tyne.*

1617. Fraser, W. The Lennox Cartulary; history of the Lennox family. Edinb., 1874. 4to. *Lent by Messrs. Constable.*

1618. Kunsthandwerk. Sammlung Kunstgewerbliche gegenstände aller zeiten. Stuttgart, 1874. Folio. *Lent by G. Fischbach, Strasburg.*

1619. Strasburg. Album: siege et bombardment, 35 planches photographies; texte par Gustave Fischbach. Strasbourg, 1874. 4to. *Lent by G. Fischbach, Strasburg.*

1620. Lapidarium Septentrionale, or Roman rule in north of England. London, 1875. Folio. *Lent by A. Reid, Newcastle-on-Tyne.*

1621. Goethe, J. von. Faust. Munich, 1876. Folio. *Lent by Herr Kröner, Stuttgart.*

Steel and copper-plate engravings.

1622. Goethe, J. von. Faust. Translated by Theodore Martin. *Illustrated.* London, 1877. Folio. *Lent by J. C. Wilkins, Esq.*

1623. Rheinfahrt. Schilderungen von der quellen des Rhein bis zum Meere. Stuttgart, 1876. 4to. *Lent by A. Kröner, Stuttgart.*

An illustrated itinerary of the Rhine.

1624. Divine Worship. London, 1877. 4to. *Lent by J. C. Wilkins, Esq.*

1625. Punchard. King Saul and other Poems. London, 1877. *Lent by J. C. Wilkins, Esq.*

1626. Musée Entomologique Illustré. Paris, 1877. 4to. *Lent by J. Rothschild, Paris.*

Letter-press printing with woodcuts.

1627. Blanchère, H. de la. Les oiseaux gibier. *Lent by J. Rothschild, Paris.*

Specimen of chromo-typographic art.

1628. Pennell, H. C. Pegasus Re-saddled. *Illustrated.* London, 1877. 4to. *Lent by J. C. Wilkins, Esq.*

1629. Scirbner's Monthly. An Illustrated Magazine for the People. (*Various years.*) New York, 4to. *Lent by the Publishers, Messrs. Scribner, New York.*

1630. Malot, Hector. Romain Kalbris. Paris, 1877. 4to. *Lent by J. Rothschild, Paris.*

Specimen of illustrated letter-press.

1631. Printing, specimens of modern, from press of Messrs. Cassell, Petter and Galpin. *On landing.*

1632. Specimens of modern printing, in many Oriental languages, viz., Arabic, Bengali, Chinese, Gurmukhi, Hebrew, Hindi, Hindustani, Pali, Persian, Pushto, Sanskrit, Sindhi, Turkish, from press of Stephen Austin, Hertford. *Staircase.*

1633. Specimens of modern printing from the firm of Messrs. Bradbury, Agnew, and Co.

1634. Specimens of modern printing from the Gresham Press. *Lent by Unwin Brothers.*

1635. Specimens of modern printing from press of Messrs. Rivingtons.

1636. Specimens of modern printing from press of Messrs. Bellows, Gloucester.

1637. Illustrated children's books, &c. &c.
Lent by Gustav Fischbach, Strasburg.

1638. Hilton, Walter. The Scale of Perfection, reprint of the edition of 1659.
Lent by John Philp, Esq.

1638*. Shakespeare's Works, by J. P. Collier. Privately Printed Edition.
Lent by J. S. Hodson, Esq.

Section III.

FACSIMILE REPRODUCTIONS.

THERE are many ways of producing facsimiles of old books. That now most common is the Photo-lithographic process, by which the camera is used for each page, and the image taken on a prepared gelatinous sheet; this is transferred to stone and printed. The fault of this process is that nothing is omitted, and the modern scribbling must be reproduced as well as the text; also ironmoulds and worm-holes are greatly exaggerated, and a crease in the paper appears as a black line. Another way is with facsimile type cut on purpose, the most unsatisfactory of all. The best is by careful and slow tracing through transparent paper, and then transferring to stone. When done conscientiously this is the only plan, although its cost as compared with the other processes is a great hindrance to its use.

1639. The Game and Play of the Chesse. Second edition. Folio. *c.* 1481.
Lent by the Printers' Corporation.

Printed in 1855 with types cut by the late V. Figgins, Esq., for the reproduction of this book, the profits of which were intended for the Printers' Corporation. Presentation copy to the Corporation from V. Figgins, Esq.

1640. The Governal of Helthe. 4to. *c.* 1490.
Lent by W. H. Rylands, Esq.

Printed in 1858 with the types cut by the late V. Figgins, Esq., for his reprint of the Chess-book.

1641. The Moral Proverbs of Chrystine of Pise. Folio. 1478.
Lent by W. H. Rylands, Esq.

Printed in 1869 with the types of J. Figgins, Esq.

1642. The Ars Moriendi. 4to. *c.* 1491.
Lent by W. H. Rylands, Esq.

Printed in 1869 with the types cut by the late V. Figgins, Esq., for his Chess-book.

1643. Statutes of Henry VII. Folio. *c.* 1490. With Introduction by John Rae, Esq. *Lent by W. H. Rylands, Esq.*

Traced by hand on transparent lithographic transfer-paper, and printed from stone, 1869.

1644. The Fifteen Oes and other Prayers. 4to. *c.* 1491. Photo-lithograph by S. Ayling. *Lent by Messrs. Griffith & Farran.*

From the unique copy in the British Museum.

1645. The Curial. Folio. 1484. Traced and printed by G. I. F. Tupper, Esq., 1877.

1646. The Dictes and Sayinges of the Philosophers. Folio. 1477.
Lent by Eliot Stock, Esq.

Photo-lithographed in 1877 as a memorial of the first book printed in England with a date.

1647. Caxton's Ovid; Six Books of Ovid's Metamorphoses, translated by W. C. 1480. 4to. (Roxburgh Club, 1819.) Printed from a MS. in the Pepysian Library, Cambridge. (See No. 5, page 7.)
Lent by Sir Charles Reed.

1649. Herbert, George. The Temple. London, 1633. 8vo. *Facsimile reprint.* London, 1876. 8vo. *Lent by G. Unwin, Esq.*

1650. Bunyan, John. The Pilgrim's Progress. London, 1678. 8vo. London, 1874. 8vo. *Lent by Messrs. Unwin Brothers.*

Facsimile Reprint.

CLASS E.

SPECIMENS OF PRINTING.

SECTION I.

PRINTING BY STEAM AND COMMERCIAL PRINTING.

1673.

SPECIMENS of Letter-press Printing worked on Messrs. Degener and Weiler's "Liberty" Treadle Printing Machine, by Mr. Wm. John Kelly of New York. *Lent by Messrs. Degener and Weiler.*

1674. AMERICAN Paper Money. Framed in three panels, viz., the United States Fractional Currency, from first issue until stopped; American Confederate War Money, from 50 cents to 100 dollars; and specimens of Local Confederate War Money.
Lent by Andrew W. Tuer, Esq.

1675. CHARTER of the International Typographical Union, in seven colours, worked without points on a Cylinder Machine by Messrs. Russell, Morgan, and Co., of Cincinnati, U. S. A.
Lent by the Proprietors of the Paper and Printing Trades Journal.

1676. "YE Ordinaunce of Revel." A 4to. programme, printed in old-style, in red and black, on a specially manufactured paper in imitation of the antique: spelling Chaucerian.
Lent by Messrs. Field and Tuer.

1677. POEM "On the Image of a Kneeling Angel," printed in modern Caxton type by Messrs. Field and Tuer.
Lent by the Rev. Frederick Kill Harford.

1678. Framed Specimen of Modern Printing in old-style direct on leather, forming the cover of J. J. Tissot's Etchings, published at 50 guineas per copy. *Lent by Messrs. Field and Tuer.*

1679. Summons of the Preceptory of the Holy Sanctuary. Printed from Messrs. V. and J. Figgins' Caxton type, with two accompanying envelopes, one with address in writing and the other with the seal of the Holy Sanctuary, framed in the form of a cross.
Lent by Messrs. Field and Tuer.

Exhibited by special permission of the late Great Prior, the Earl of Shrewsbury and Talbot.

1680. Illustrations (various) of Commercial Printing in Antique type.
Lent by Messrs. Field and Tuer.

1681. Illustrations of Printing in Antique type, the form of letters modelled in accordance with the requirements of popular taste.
Lent by Messrs. Field and Tuer.

Exhibited in the International Exhibition.

1682. Reproductions of Early Initial Letters for book illustrations.
Lent by Messrs. Field and Tuer.

1683. Bank of England Notes.
Lent by the Directors of the Bank of England.

The Bank of England was established in 1694, and the first Bank Notes were issued in 1699. These notes were only partially printed, the amounts being filled in by the pen; £1 and £2 were issued up to 1825. The notes were printed from copper-plates until 1834, then by Perkin's Transfer Process and steel-plates until 1852, when the present system of printing from surface or relief by electrotype was adopted. The machines used for that purpose are double-platen, with four inking-tables and double rolling apparatus. An average of 50,000 notes is printed daily.

1684. Printing of Dividend Book and Warrants of the Bank of England. *Lent by John Coe, Esq., by permission of the Directors of the Bank of England.*

The Names and Amounts of the Holders of Government Stocks are contained in about 64 vols. of royal folio, of 80 sheets each, and require 250,000 warrants for their dividends (these are printed and numbered at one operation). The names and amounts were written with the pen until the year 1866, when the present system of printing from stereotype and dwarf type was adopted. This is done by ingenious contrivances for composing, making-up, imposing, and printing. The time occupied in printing the 64 vols. is eight days with eight presses, and the time employed in printing the warrants is twelve days with eight presses.

1685. Specimen Pages of Old Style Book Work.
Lent by Messrs. Unwin Bros.

1686. Bank of England Notes printed in colours. Early examples of Printing Colours in register from curved Stereotype Plates on Machinery, invented by Edward Cowper and Augustus Applegath, 1818 and 1820.
Lent by E. A. Cowper, C.E., and L. W. Applegath, Esqs.

These examples of printing bank notes in colours were executed in the Bank of England by Edward Cowper and Augustus Applegath in 1819-20, on special machinery invented by them, with the object of preventing forgery. The colours were printed in register on a machine, in a way that no ordinary forger could possibly accomplish.

The Bank of England decided on the adoption of these One Pound Notes in colours in place of the old black One Pound Notes then in circulation, when twelve machines were set for the work, and four millions of notes were printed in the bank; but before the actual issue of the notes, it was found possible to issue gold so as to enable the old One Pound Notes to be called in altogether, and this was accordingly done, and the new notes as well as the old were destroyed.

The coloured notes were printed from curved stereotype plates, placed on separate cylinders, each with its own inking apparatus, having end motion to the inking and distributing rollers according to Edward Cowper's patent of 1818 (which principle of distribution is now universally adopted in printing machines). The paper was held on to its cylinder by tapes, and was further prevented from slipping on the leather on which it laid, in consequence of the leather receiving ink from every third or fourth impression, owing to a sheet of paper being then purposely omitted. In this way the register that could be obtained in printing from curved stereotype plates was of the most perfect possible description, and allowed of intricate patterns and "Rose engine work" being employed, that it would be almost impossible to print in any other way.

1687. Volume of the "Times" for 1814. Showing the first use of steam in connection with the Printing Press on 29th November.
Lent by John Walters, M.P.

1688. Cardinal Wolsey on Printing. Printed in old style, red and black. *Lent by Benjamin Haram, Esq.*

An extract from Lord Edward Herbert's "History of England under Henry the Eighth," in which curious and antagonistic reasons connected with the art of printing are given, in a request of Cardinal Wolsey to Pope Clement VII. that he may be allowed to throw down a few superfluous monasteries in England, and to employ the revenues to the building of a college at Oxford, and another at Ipswich.

1689. Complete Works printed in Oriental and other languages, including Specimens of the Holy Scriptures, Prayer Books, &c.
Lent by Messrs. Gilbert and Rivington.

1690. SELECTED Specimens of Polyglot Printing.
Lent by Messrs. Gilbert and Rivington.

1691. COPY of Rivington's "New York Gazetteer," 1775, in two frames.
Lent by Messrs. Gilbert and Rivington.

1692. SPECIMEN of Hunt's Syllabic system for teaching the 500,000,000 illiterate heathen. *Lent by Messrs. Gilbert and Rivington.*

1693. SPECIMENS of Printing for the Blind.
Lent by Messrs. Gilbert and Rivington.

1694. BROADSIDE. Speech of the Prince of Orange to some of the principal gentlemen of Somersetshire and Dorsetshire on their coming to joyn His Highness at Exeter 15 November, 1688. Exeter: printed by J. B., 1688. *Lent by George Tawse, Esq.*

1695. BROADSIDE. Proclamation by the Peers of the Realm requiring all Persons to keep the Peace during the interregnum between the flight of James the Second and the arrival of William, Prince of Orange. In the Savoy, 1688. *Lent by George Tawse, Esq.*

1696. BROADSIDE. Proclamation declaring William and Mary, Prince and Princess of Orange, to be King and Queen of England. "God save King William and Queen Mary." London, printed for James Partridge, Matthew Gillyflower and Samuel Heyrick, 1689.
Lent by George Tawse, Esq.

1697. BROADSIDE. An Instrument of Government for settling the Crown of the Kingdom of Scotland upon William 3rd and Mary 2nd, King and Queen of England, &c., being the Declamation of the Estates of that Kingdom to be presented to the King and Queen of England and Edinburgh, 11 April, 1689.
Lent by George Tawse, Esq.

1698. SPECIMENS of Modern Commercial Engraving.
Lent by Messrs. Charles and Edwin Layton.

1699. SPECIMENS of Commercial Printing in Old Style.
Lent by Messrs. Unwin Brothers.

1700. OLD Style Ornamental Headings, Tail Pieces, &c.
Lent by Messrs. Unwin Brothers.

1701. SPECIMEN Pages of Facsimile, and other Old Style Book Work.
Lent by Messrs. Unwin Brothers.

1702. Specimens of American Letter-press Printing, arranged in a volume. The names are given in the order in which the exhibits arrived. The following houses are represented:—

J. S. Thompson and Co., Chicago.
Russell, Morgan, and Co., Cincinnati.
G. S. Newcomb and Co., Cleveland, Ohio.
Graves and Russell, Elmira, New York.
D. A. St. Clair, Wytheville, Virginia.
"Savannah Morning News," Steam Printing House, Savannah, Ga.
Reuben W. Clark, Medina, O.
Major and Knapp, New York.
Julius Pick, New York.
National Bank Note Company, New York.
W. H. Brett and Co., Boston.
W. Mann, Philadelphia.
Goddard and Nye, Worcester.
Woodbury and Walker, Denver, Colorado.
McCalla and Stavely, Philadelphia.
The "Daily Freeman" Steam and Job Printing House (A. V. Haight, Superintendent), Rondout, City of Kingston, New York.
W. J. Kelly, New York.
S. Reed Johnston and Co., Pittsburgh.
George O. Scott, Denver.
"Gazette and Bulletin" Printing House, Williamsport, Pa.
Mills and Co., Des Moines, Iowa.
C. H. Houghton, Middlesboro', Mass.
Albert de Follett and Son, Brooklyn, New York.
J. B. Lippincott and Co., Philadelphia.
Charles W. Spurr, Boston: Specimens of Patent Prepared Woods, in form of printed business cards.
The Union Steam Printing Company, Brooklyn, New York.
Siddall Brothers, Philadelphia.
A. S. Abell and Co., Baltimore.

Lent by the Proprietors of the Paper and Printing Trades' Journal.

Lent by Messrs. Bradbury, Wilkinson, and Co.

1703. Surface-printing in colours—anti-photographic. For bank notes.

The blocks are not produced by ordinary methods of engraving.

1704. Bank Notes. A case of specimens of foreign notes—anti-photographic.

SECTION II.

NEWSPAPER PRINTING: EARLY COPIES OF ENGLISH NEWSPAPERS.

The whole of the Newspapers exhibited under this Section are from the collection of William Rayner, Esq., 133, Blenheim Crescent, Notting Hill, London, W., with the exceptions mentioned at end of list.

THE origin of newspapers is a subject on which there has been a large amount of controversy. All writers who have given attention to the matter are agreed that Nathaniel Butter's "Weekeley Newes," which first appeared in 1622, fulfils all the conditions of a newspaper, and that publication has generally been accepted as the first English newspaper. There were, however, numerous printed news-sheets issued from the press prior to the above date, which some writers have regarded as newspapers. During the reigns of Elizabeth and James I. a class of men came into existence who were known as news-letter writers. Written sheets of news were sent to any persons willing to pay for them. As the demand increased, the news-letter writers were compelled to call in the aid of the printing press, and printed news-letters appeared from time to time. Finally, Nathaniel Butter, taking advantage of the excitement in the country occasioned by the Thirty Years' War, conceived the idea of bringing out a printed news-sheet systematically.

It was for a long time believed that there was an "English Mercurie" published in 1588, and that this was the first English newspaper; but in a pamphlet by Mr. Thomas Watts, of the British Museum, published in 1839, this was clearly proved to be a forgery.

Early Newspapers.

1706. THE Continuation of our Weekely Avisoes. No. 32. July 6, 1632.

This was probably the *first newspaper printed in Great Britain*. It originally appeared in 1622, and was brought out by Nathaniel Butter.

"If any gentleman or other accustomed to buy the weekly relations of newes be desirous to continue the same, let them know that the writer, or transcriber rather, of this newes, hath published two former newes, the one dated the 2nd and the other the 13th of August, all of which do carry a like title with the arms of the King of Bohemia on the other side the title page, and have dependance one upon another; which manner of writing and printing he doth purpose to continue weekly by God's assistance, from the best and most certain intelligence: farewell, this twenty third of August, 1622."

1707. THE Diurnall or The Heads of all the Proceedings in Parliament, "From the 6th of December to the 13th thereof, 1641."

It contains particulars of the Irish rebellion, "wherein they voted O'Neale guilty of high treason."

1708. A CONTINUATION of the True Diurnall of Passages in Parliament. January 24, 1641-2.

"Printed for George Hutton at Turn-Style."

1709. SPECIALL Passages. No. 14. November 15, 1642.

Engagement between the royal and parliamentary forces at Brentford.

1710. A CONTINUATION of Certain Speciall and Remarkable Passages. No. 26. October 28, 1642.

March of the King's troops on London. Field-works thrown up at Hyde Park Corner. The battle of Edgehill. In No. 51, June 8th, 1643, there is an account of the destruction of the altar, organ, and images at Westminster Abbey. Colonel Cromwell assaults Newark. Between five and six thousand tailors of the City of London work in the trenches. "Hellish plot" to betray the City. No. 53, June 22nd, 1643, contains an account of the fight at Chalgrove Field, when John Hampden was mortally wounded. In No. 15, April 11, 1644, we learn that, according to the ordinance of Parliament, no business whatever or any kind of amusement be participated in on the Lord's Day. The dressing of meat in private families is however allowed.

Illustrated Newspapers.

The earliest newspaper systematically illustrated was the "Mercurius Civicus," the first number of which appeared on the 2nd of June, 1643. No. 11 contains a portrait of the King and an engraving of a new weapon called the "Round-head." The first newspaper, however, containing an illustration was the "Weekeley Newes" of the 20th of December, 1638, which has an account of a "prodigious eruption of fire, which exhaled in the middest of the Ocean Sea, over against the Isle of Saint Michael, one of the Terceras, and the new Island which it hath made." The illustration shows "the island, its length and breadth, and the places where the fire burst out."

1711. MERCURIUS Civicus. No. 45. April 4, 1644. No. 64. August 15, 1644.

These papers contain portraits of King Charles I., Queen Henrietta Maria, and Prince Maurice, and also a woodcut of the Papal tiara, with the number of the beast.

1712. A PERFECT Diurnall of the Passages in Parliament. No. 51. June 5, 1643.

1713. REMARKABLE Passages of the Occurrences of Parliament, and Proceedings of the Armie. No. 5. December 15, 1643.

These papers have illustrated titles, representing the House of Commons in session.

1714. CERTAINE Informations. No. 32. August 28, 1643.

The Cavaliers "have deflowered virgins and ravished matrons." The virgins of Norwich subscribe money and equip a troop of horse called the "Maiden Troop." The Cavaliers' "drabs" at Bristol insult the mayor and sheriffs.

1715. THE Complete Intelligencer and Resolver, in two parts, the first giving Intelligence of the State of the Three Kingdomes, the other, Resolving Doubts in the Present Differences. No. 3. November 14, 1643.

The trial of Archbishop Laud.

1716. BRITAINE'S Rembrancer. No. 1. March 19, 1644.

The trial of Archbishop Laud.

1717. THE Spie, Communicating Intelligence from Oxford. No. 8. March 19, 1644.

Cromwell is shortly to "tutor this blood leech" (Prince Rupert).

1718. THE London Post. No. 5. September 10, 1644.

Surrender of the army of the Earl of Essex to the King's forces.

1719. THE Parliament Scout, Communicating his Intelligence to the Kingdome. No. 65. September 19th, 1644.

The House of Commons thanks Cromwell for his victory at Marston Moor.

1720. A DIARY, or an exact Journal. No. 34. January 9th, 1645. Printed for Matthew Walbancke, at Gray's-Inne Gate.

Archbishop Laud's sentence of death by hanging changed to that of beheading.

1721. MERCURIUS Britanicus. No. 82. May 12th, 1645.

This was the most successful of the Parliamentary prints. Each number contains plenty of abuse of *Aulicus*, the King's newspaper. *Mercurius Britanicus* was written by Marchmont Needham, who was originally an attorney's clerk. The Parliament not having rewarded him according to his own estimation of his merits, he, in 1648-9, brought out *Mercurius Pragmaticus* in the King's interest. For this he was thrown into the Tower, and only regained his liberty by promising to write the *Mercurius Politicus* in the interest of the Independents. He subsequently wrote the official *Weekly Intelligence*, but was dismissed from the post in 1659. He then went abroad, but obtained a pardon at the Restoration.

In No. 6 (Oct. 3, 1643) Needham suggests a "sub-committee" to assist *Aulicus* in lying. In No. 55 (Oct. 28, 1644) there are allusions to *Aulicus's* "impudent false insinuations." In this number we read that Parliament gives thanks to Almighty God for the capture of Newcastle by "our brethren" the Scots. In No. 82 (May 12, 1645) we notice "*Aulicus* a libeller." In No. 87 (June 23, 1645) there is an account of the Battle of Naseby. "Wretched *Aulicus.*" "Another most impudent forgery" by *Aulicus*.

No price is mentioned on the early newspapers. They were probably sold at 1½*d.* per copy, as Needham, in the *Britanicus* (No. 82, May 12, 1645), alluding to some alleged Royalist successes, sarcastically observes, "Will ye buy any three-halfpenny victories?"

1722. THE Kingdome's Weekly Post. October 15, 1645.

Capture of Basing House by "our great Commander Cromwell." Hugh Peter says, with reference to the taking of this stronghold: "The Commander of the Brigade (Cromwell) had spent much time with God in prayer the night before the storm, and seldom fights without some Scripture to support him. This time he rested on that blessed Word of God: 'They that make them are like unto them, So is every one that trusteth in them.'"—Psalm cxv., 8.

1723. MERCURIUS Diutinus. No. 8. January 20, 1646.

1724. THE Scotish Dove, sent out and returning. No. 155. October 15, 1646.

This paper has an illustration of a dove on the title-page.
King Charles with the Scots at Newcastle.

1725. PERFECT Occurrences of both Houses of Parliament and Martiall Affairs. November 6, 1646.

In No. 13 of this paper (April 2, 1647) there is an advertisement referring to the sale of a book entitled *The Divine Right of Church Government*, "applauded by the clergy of England." We also read that a minister fixes the Day of Judgment for April 3rd, 1647. In *Perfect Occurrences* (No. 17, April 19, 1644) it is stated that a Royalist drummer deserting to the Parliamentary troops is glad "the Lord hath brought him from amongst that sinful and debauched Company of the Cavaliers."

1726. THE Military Actions of Europe. No. 2. November 2, 1646.

The House in Committee of Ways and Means to raise £200,000 for the Scots, in order to get the King into the possession of Parliament.

1727. THE Perfect Weekly Account. No. 35. August 31, 1647.

The royal children may sometimes visit their father at Hampton Court, provided that they return to Sion the same night. In No. 3 (Jan. 20, 1646-7) we read that the Scots are counting the money at York before giving up the King to the Parliament's Commissioners. In No. 19 (May 12, 1647) it is stated that the "mazels and small Pox" are very rife in Edinburgh.

Royalist Newspapers.

1728. MERCURIUS Aulicus. April 9, 1643.

This paper was commenced on the 1st of January, 1642, at Oxford, the King and his court being resident there. The "Court Mercury" was written by Sir John Birkenhead. After the surrender of King Charles by the Scots to the Parliament, numerous Royalist newspapers sprang into existence. They were in all cases secretly printed.

1729. THE Parliament Kite or the Tell-tale Bird. No. 7. June 29, 1648.

"Printed in the yeer of the Saints Fear."

1730. MERCURIUS Elencticus. No. 59. January 9, 1648.

The Martial General ordered to put in force the ordinance against those "firebrands of sedition," *Elencticus* and *Pragmaticus*.

In No. 39 (Aug. 23, 1648) the King is called "that peerlesse Jewell of Christendome." In No. 51 (Nov. 15, 1648) *Elencticus* speaks of the "poisonous and malicious quills of *Militaris* and the *Moderate*" (rival news-letters). In No. 54 (Dec. 6, 1648) we read of a proposal that "honourable and victorious Fairfax or Cromwell" be elected king, "in whom dwelleth the spirit of Truth, Meekness, and Holiness." In No. 55 (Dec. 12, 1648) it is stated that St. Paul's Cathedral is filled with hay, horses, &c. In No. 57 (Dec. 26, 1648) we read that the House resolves that liberty of conscience be granted to all, even though they be Papists and Episcopalians. In No. 59 (Jan. 9, 1648-9) there is a record of an "awful judgement" which happened to one of the "saints" whilst teaching his horse to walk up the steps into St. Paul's Cathedral. The horse fell over, and the trooper was killed.

1731. MERCURIUS Melancholicus. No. 29. March 20, 1648.

King Charles described as "the Glory of all Christendom." The Parliament fails to discover *Melancholicus* and "his brother Pragg" (*Mercurius Pragmaticus*). In No. 38 (May 15, 1648) we read "Great Charles languisheth," and the King is called "that sacred person."

1732. MERCURIUS Pragmaticus (FOR KING CHARLS II.). Part 2, No. 12. July 10, 1649.

In this number the Parliament's new seal is called "the State butter print." Mr. Owen, the Puritan divine, is styled "pulpit buffoone generall to Nose Almighty" (Oliver Cromwell). This paper was written by Marchmont Needham, formerly the writer of *Mercurius Britannicus*, a Parliament print. In No. 22 (Feb. 15, 1648), it says :—"Never such a dead time for newsmongers."

1733. THE Man in the Moon, discovering a world of Knavery under the Sunne. No. 18. August 23, 1649.

"Jack Lilburn as factious a firebrand as ever ruined kingdom."

1734. AULICUS, his Hue and Cry sent forth after Britanicus, who is generally reported to be a lost Man. London. Printed in the dismall yeare of *Britanicus*. 1645.

1735. MERCURIUS Britanicus, his Welcome to Hell with the Devil's Blessing to Britanicus. 1647.

These are Royalist pamphlets, in which *Britanicus* (Marchmont Needham) is overwhelmed with abuse and derision.

1736. THE Kingdome's Weekly Intelligencer. Sent abroad to prevent misinformation. No. 163. June 20, 1648.

1737. THE Moderate. No. 22. Dec. 12, 1648.

This paper contains an article arguing the right of Parliament to settle the form of government.

1738. THE Moderate Intelligencer. No. 202. February 1, 1649.

1739. THE Armies Modest Intelligencer. No. 2. February 1, 1649.

These papers contain accounts of the trial and execution of Charles I. Under the heading of "Monday" (January 29th), *The Armies Modest Intelligencer* says: "Little newes from any parts, onely the Scaffolds erected for the King."

1740. A BRIEFE Relation of Some Affairs and transactions Civill and Military, both Forraigne and Domestique. No. 28. March 5, 1649.

"Charles Stuart" at Beauvais.

1741. MERCURIUS Brittanicus. No. 7. June 5, 1649.

The abolition of kingly government proclaimed by the Lord Mayor at the Royal Exchange.

1742. THE Impartiall Intelligencer. No. 23. August 15, 1649.

The late King's plate and jewellery to be sold. Prince Charles Stuart at St. Germain's endeavouring to obtain a pension from the French King.

1743. A MODEST Narrative of Intelligence for the Republique of England and Ireland. No. 25. September 22, 1649.

The siege and capture of Drogheda.

1744. SEVERALL Proceedings in Parliament. No. 102. September 11, 1651. "Printed at London for Robert Ibbitson, dwelling in Smithfield, near Hosier Lane."

This paper contains two despatches from Cromwell to Mr. Speaker Lenthall describing that "crowning mercy," the Battle of Worcester, fought on the 3rd September, 1651. The watchwords of the Parliamentary soldiers were the same as at the Battle of Dunbar fought exactly one year before, "The Lord of Hosts," Isaiah li., 15. It also contains lists of the prisoners, commencing with the Duke of Hamilton, and a proclamation against Charles Stuart, offering £1,000 for his capture.

1745. A PERFECT Account of the daily Intelligence from the Armies in England, Scotland, and Ireland, the Navy at Sea, and other transactions of and in relation to this Commonwealth. No. 115. March 23, 1653.

Execution of the "Righteous Judgments of the Lord" against Sir Phelim O'Neill, the Irish rebel. He was hanged, drawn, and quartered.

1746. MERCURIUS Democritus, or a True and Perfect Nocturnall, communicating many strange Wonders Out of the World of the Moon, the Antipodes, Maggy-Land, Tenebris, Fary-land, Greenland, and other adjacent Countries. Published for the right understanding of all the Mad-Merry People of Great Bedlam. No. 80. November 2, 1653.

The earliest facetious newspaper.

1747. Perfect Proceedings of State Affairs. No. 297. June 7, 1655.

His Highness (the Lord Protector Cromwell) returns from Hampton Court to Whitehall.

1748. Occurrences from Foreign Parts with an exact Accompt of the Daily Proceedings in Parliament. No. 64. February 14, 1659.

Mr. Praise-God Barebones presents a petition to the House of Commons.

1749. A Perfect Diurnal of the Daily Proceedings of Parliament. No. 9. March 2, 1659.

The confession of Faith presented by the Westminster Assembly of Divines adopted as the national religion. This print has by some been considered as the first daily paper. It undoubtedly appeared daily, but was dependent for publication on the sitting of Parliament, and contained nothing beyond the transactions of the House.

1750. The Weekly Intelligencer of the Commonwealth. No. 1. May 10, 1659.

Doctor Owen "entertained" the House with a "comfortable sermon." The House of Commons resolves to carry on the government without a King or House of Peers.

1751. The Public Intelligencer. No. 176. May 16, 1659.

Marchmont Needham forbidden to write the *Weekly Intelligencer*. Mr. John Cann appointed to the post.

1752. Mercurius Politicus. No. 579. July 21, 1659.

The House of Commons votes £29,640 in payment of the debts of Richard Cromwell, son of the late Lord Protector.

1753. Mercurius Publicus. No. 47. November 22, 1660.

Disbandment of the army.

On the 31st August, 1663, Roger l'Estrange was appointed "Surveyor of the Printing Presses" and "Licenser of the Press." Twenty years previously Roger l'Estrange was under sentence of death in the Tower, and his life was saved only by Prince Rupert threatening to retaliate on some soldiers of the Parliament whom he had taken prisoners. The liberty of the press was virtually destroyed by Roger's appointment, and no new paper could appear without a licence. In January, 1664, l'Estrange started a paper, which was published twice a week. The Monday edition was called *The Intelligencer*, and the Thursday edition was named *The Newes*. This paper was published "with privilege;" but towards the close of 1665, Roger was out of favour; he lost his appointment, and *The London Gazette* took the place of his paper.

1754. The Intelligencer. Published for the satisfaction of the people. No. 63. August 8, 1664.

1755. THE Newes. Published for the satisfaction of the people. No. 64. August 11, 1664.

1756. THE London Gazette. No. 239. March 2, 1667. 2 pp.

This official paper first appeared as the *Oxford Gazette* in November, 1665, the Court then being at Oxford in consequence of the Great Plague. It was transferred to London in 1666, and has appeared twice weekly from that time to the present.

1757. THE True Protestant Mercury. No. 108. January 18, 1681-2. 2 pp.

1758. THE Protestant Domestic Intelligence, or News from both City and Country. No. 80. April 9, 1680. 2 pp.

This was the period of the Popish Plots, and the newspapers in existence showed their fidelity to the reformed religion by introducing the word "Protestant" in their titles.

1759. THE London Gazette. No. 1845. July 26, 1683. 4 pp.

This paper contains the address of the University of Oxford in Convocation against "Certain pernicious books and damnable doctrines destructive to the Sacred Persons of Princes." In alluding to the recently discovered Rye House Plot, the address styles the Merry Monarch "the breath of our nostrils" and "the Anointed of the Lord."

1760. ADVICE from Parnassus. No. 3. February 9, 1680.

1761. THE Observator. No. 102. October 28, 1685.

This paper was written by Roger l'Estrange for the purpose of palliating King James's Roman Catholicism. The evils of the times are invariably attributed to the Nonconformists. Roger received knighthood on the 30th of April, 1685, and was elected Member of Parliament for Winchester. In the succeeding reign he was imprisoned in Newgate and the Marshalsea for publishing treasonable papers. He was excepted from the Bill of Grace, and died in 1704, aged 88 years. Queen Mary made the following anagram on his name :—

Roger l'Estrange.
Lye strange Roger.

1762. THE London Gazette. No. 2231. April 7, 1687.

It contains "His Majestie's (James II.) Gracious Declaration to all his Loving Subjects for Liberty of Conscience."

1763. A FULL and True Relation of a Dreadful and Terrible Storm that hapned at Forte St. George, in the East Indies, on the 3rd of November, 1684.

1764. A True Relation of the Late King's Death (Charles II.). Feb. 6, 1685.

Evelyn says in his diary: "The King died. I never can forget the inexpressible luxury and profaneness, gaming, and dissoluteness, and as it were total forgetfulness of God (it being Sunday evening) which this day se'nnight I was witness of. The King sitting toying with his concubines, Portsmouth, Cleaveland, and Mazarine, and a French boy singing love songs, whilst above twenty of the courtiers and other dissolute persons were at basset around a large table, with a bank of at least £2,000 in gold before them. Six days after all was dust."

These two printed news-sheets will illustrate the difference between the regular newspaper and an occasional emanation from the printing press.

1765. The True Protestant Mercury, or an Impartial History of the Times, perform'd by a single sheet, Coming out every Friday. No. 1. Dec. 6, 1689. 2 pp.

1766. The London Mercury. No. 6. February 26, 1692. 2 pp.

1767. The Lacedemonian Mercury. No. 10. March 11, 1692. 2 pp.

A continuation of *The London Mercury.*

1768. The Ladies' Mercury. No. 2. March 6, 1693. 2 pp.

In No. 1 it says:—"We shall make it our study to avoid even the least offensive syllable that may give any rude shock to the chastest ear. We declare ourselves such Religious Homagers of Vertue and Innocence that we would not force a Blush into a Virgin Cheek, having that true value for Beauty, as to adorn it with no other Vermilion but its own." Notwithstanding these elaborate assurances of propriety, the paper is grossly immoral.

1769. The Jovial Mercury. No. 2. March 3, 1692. 2 pp.

Among the subjects discussed in this number is the following:—"Whether at the Skip of a Flea the Earth is mov'd out of its Center?" It is decided in the affirmative.

1770. Momus Ridens, or Comical Remarks on the Weekly Reports. No. 19. March 11, 1691. 2 pp.

A rhyming newspaper. The Turks defeated by the German Emperor. Under the heading of "The Siege of Limerick" the following phrase occurs:—

"To march out with Bag and Baggage."

1771. Mercurius Reformatus, or the New Observator. Vol. 3. No. 2. July 18, 1690. 2 pp.

1772. A Continuation of the Proceedings of the Parliament in Scotland. No. 43. August 3, 1689. 2 pp.

1773. The English Lucian or Weekly Discoverer of the Witty Intrigues, Comical Passages, and Remarkable Transactions in Town and Country. No. 6. Valentine's Day, 1698. 2 pp.

1774. The Weekly Comedy as it is Dayly Acted at most Coffee Houses in London. No. 7. June 21, 1699. 2 pp.

1775. A Collection for Improvement of Husbandry and Trade. No. 563. May 7, 1703. 2 pp.

The earliest trade newspaper.

"Whoever will buy or hire, sell or lett houses, lodgings or estates, want or will put out apprentices, want servants or will go to service, will take or go to board, will put to school or want scholars; or will have anything else enquired for, that is honourable for me to do, it may be entered in my books for half-a-crown each, and it is probable I may help them."

"I want the next presentation to a living of £200 the year."

"I have very good New Spaw Water."

"If any wants a Wet Nurse, I can help."

This number contains suggestions for supplying the inland towns with fish, a feat of some difficulty in those days of slow locomotion.

1776. The Daily Courant. No. 3,166. Dec. 5, 1711. No. 3,260. March 26, 1712. No. 5,635. Nov. 12, 1719.

This paper was commenced in 1702, and was the *first daily newspaper*.

1777. The Post Boy. No. 1,233. April 10, 1703. No. 4744. Dec. 22, 1719. 2 pp. Dec. 13, 1711.

1778. The Post Man. No. 1,108. March 25, 1703. No. 17,245. July 7, 1719. 2 pp.

1779. The Examiner. No. 49. July 5, 1711. Tory newspaper. 2 pp.

At the commencement of the 18th century, party newspapers began to appear. The principal writers on the side of the Tories were Dean Swift, Prior, Lord Bolingbroke, and Bishop Atterbury; and on the Whig side there were Defoe, Addison, and Steele. Dean Swift, in a letter to Stella (October 10, 1711), says: "A rogue that writes a newspaper, called the *Protestant Post Boy*, has reflected on me in one of his papers, but the secretary (St. John) has taken him up, and he shall have a squeeze extraordinary. He says, 'That an ambitious Tantivy, missing of his towering hopes of preferment in Dublin, is come over to vent his spleen on the late ministry, &c.' I'll Tantivy him with a vengeance."

1780. The Tatler. No. 246. Nov. 4, 1710. The complete volumes, 1709-10.

This paper was written by Addison and Steele, the latter being the principal contributor. It was very successful and brought into existence numerous imitations, among them the *Tell-Tale*, the *Tory Tattler*, the *Tattling Harlot*, and the *Female Tattler*, by Mrs. Crackenthorpe, "A lady who knows everything." It was discontinued, however, and made room for the *Spectator*.

1781. THE Spectator. No. 131. July 31, 1711. No. 400. June 9, 1712. 2 pp.

This famous newspaper, of which 638 numbers appeared, met with the most extraordinary success. Addison wrote 274 of the essays, Steele contributed 240, and the remainder were furnished by various writers.

1782. THE Guardian. No. 20. April 3, 1713. 2 pp. Price *2d.* Written by Steele.

1783. THE LOVER. No. 12. March 23, 1714. 2 pp. Price *2d.* By Marmaduke Myrtle, Gent.

This paper also was written by Steele. Among the other newspapers founded by this indefatigable writer were the *Whig Examiner*, the *Freeholder*, the *Reader*, the *Plebeian*, *Chit Chat*, the *Tea Table*, and the *Town Talk*. In 1714, he was expelled from the House of Commons for writing articles in the *Englishman* and the *Crisis*, "assailing the conduct of the administration."

On the 1st of August, 1712, the $\frac{1}{2}$*d.* Stamp Duty was imposed on newspapers, which had a most disastrous effect on the existing newspapers.

Dean Swift writing to Stella (Aug. 1712) says: "All Grubb Street is dead and gone. No more ghosts or murders now for love or money."

Addison in the *Spectator* says: "This is the day on which many eminent authors will probably publish their last works. I am afraid that few of our weekly historians, who are men above all others that delight in war, will be able to subsist under a stamp duty with an approaching peace. In short, the necessity of carrying a stamp, and the impracticability of notifying a bloody battle, will, I am afraid, both concur to the sinking of these thin folios which have every other day related to us the history of Europe for several years past. A facetious friend of mine, who loves a pun, calls this present mortality, 'The fall of the leaf.'"

1784. SERIOUS Thoughts; or, A Golden Chain of Contemplations, Divine and Moral. No. 1. August 15, 1710.

The earliest religious newspaper.

"The first week of its *Publication*, I only ask the favour of your kind Acceptance thereof: and afterwards, if you please to take it in at *half a Crown a quarter*, it shall be Constantly delivered at your *House*, every day of its Coming out; but if you do not approve of it, be pleased to acquaint the *Messenger* therewith, that he may desist bringing it any longer."

At this period (1710) there were twenty newspapers published in London.

1785. THE Evening Post. No. 1746. October 8, 1720. 4 pp.

This was the first evening newspaper. It originally appeared on the 6th of September, 1709. A page or more of this paper was frequently left blank, on which persons wrote their private letters.

1786. THE St. James's Evening Post. No. 789. June 11, 1720. 4 pp. No. 2,668. June 20, 1732.

An early evening newspaper.

1787. THE Daily Journal. No. 513. September 14, 1722. 2 pp.

1788. THE Flying Post or Postmaster. No. 4,622. September 15, 1722. No. 5,509. October 22, 1728. No. 5,600. February 6, 1728-9. 2 pp.

A Whig newspaper.

Dean Swift, writing to Stella, says:—"These devils of Grub Street rogues, that write the *Flying Post* and *Medley*, will not be quiet. They are always mauling the Lord Treasurer and me. We have the dog under prosecution, but Bolingbroke is not active enough; but I hope to swing him. He is a Scotch rogue, one Redpath." The "dog" was fined £600.

1789. THE Trifler. No. 4. November 28, 1722. 2 pp. By Timothy Scribble, Esq.

1790. THE British Journal. No. 45. July 27, 1723. 4 pp.

1791. THE Daily Post. No. 1512. July 31, 1724. No. 1675. February 6, 1725. No. 28,857. December 19, 1728. 2 pp.

The advertisements of Jonathan Wild, the thief-taker, frequently appear in this paper. See the number of July 31st, 1724.

1792. MIST'S Weekly Journal. No. 18. July 3, 1725. Tory newspaper. 4 pp.

1793. THE Daily Post Boy. No. 6,153. October 26, 1728. 2 pp.

A Tory newspaper.

In the year 1731 there were twenty-two journals published in London, and twenty-three in the provinces, a total of forty-five in Great Britain.

1794. THE London Journal. No. 516. June 21, 1729. 4 pp.

1795. FOG'S Weekly Journal. No. 204. Sept. 30, 1732.

1795*. THE Universal Spectator and Weekly Journal. No. 157. October 9, 1731. 4 pp. By Henry Stonecastle, of Northumberland, Esq.

1796. THE Country Journal, or the Craftsman. No. 783. Dec. 4, 1731.

1797. THE Weekly Register, or Universal Journal. No. 152. March 10, 1733.

1798. THE Weekly Oracle, or Gentleman's Journal. No. 58. Jan. 16, 1736.

1799. COMMON Sense, or the Englishman's Journal. No. 96. Dec. 2, 1738.

1800. THE London Daily Post and General Advertiser. No. 352. December 18, 1735. No. 1,770. June 26, 1740. 2 pp. May 13, 1740.

1801. THE General Evening Post. No. 1,902. December 5, 1745. 4 pp.

Prince Charles Stuart, "The Young Pretender," in Lancashire.

1802. The Jacobite's Journal. By John Trott-plaid, Esq. No. 15. March 12, 1748. 4 pp.

This paper was written by Henry Fielding, and, notwithstanding its title, it was staunchly Hanoverian.

1803. Old England; or, the Broadbottom Journal. By Argus Centoculi, Inspector of Great Britain. No. 150. March 28, 1747. No. 303. January 13, 1750. 4 pp.

1804. The British Spy; or, New Universal London Weekly Journal. No. 220. May 8, 1756. 4 pp.

The great earthquake at Lisbon.

1805. Owen's Weekly Chronicle and Westminster Journal. No. 452. December 6, 1756. 4 pp.

1806. The London Chronicle, or Universal Evening Post. No. 25. February 26, 1757. 8 pp. No. 400. July 21, 1759.

1807. Owen's Weekly Chronicle, or Universal Journal. No. 20. August 19, 1758. 8 pp.

1808. The London Evening Post. No. 4,876. February 6, 1759. 4 pp.

1809. The Public Advertiser. No. 9,239. June 9, 1764.

This paper originally appeared, in 1726, as the *London Daily Post and General Advertiser*. In 1742 its first title was dropped, and it became known as the *General Advertiser*. Again, in 1752, it underwent another change of name, and was styled the *Public Advertiser*. It was rendered famous by the appearance of the letters of Junius in its columns, and on account of the controversy which has since taken place with regard to their authorship. These letters extended over a period of three years, commencing with the 21st of January, 1769.

1810. Lloyd's Evening Post. Vol. 1767.

1811. The Middlesex Journal, or Chronicle of Liberty. No. 31. May 20, 1769.

1812. The North Briton. No. 218. May 11, 1771. Price 2½*d.* 4 pp.

This paper was established by John Wilkes, assisted by John Churchill and Lord Temple, in opposition to Dr. Smollett's paper, the *Briton*. In No. 45 the king was charged with falsehood in his speech on the opening of Parliament in 1762. Wilkes was arrested for this, and thrown into the Tower; and the House of Commons ordered "No. 45" to be burnt by the common hangman in Cheapside. The "Wilkes and Liberty" riots, the actions instituted by Wilkes and his printer and publisher on account of their illegal arrest, and the frequent elections of Wilkes for the City of London and the County of Middlesex, caused intense public excitement for a lengthened period.

1813. The Gazetteer and New Daily Advertiser. No. 15,505. October 23, 1778. 4 pp. Dec. 5, 1795. June 4, 1765.

1814. THE London Packet. No. 197. Jan. 30, 1771. July 16, 1787.

1815. THE Old British Spy and London Weekly Journal. No. 2,037. June 26, 1779. Price 1½*d.* 4 pp.

1816. THE Morning Herald and Daily Advertiser. No. 109. March 7, 1781. Price 3*d.* 4 pp. Oct. 8, 1790.

This paper was discontinued on the 31st of December, 1869, having been in existence 88 years.

1817. THE London Courant and Westminster Chronicle. August 3, 1781. Price 3*d.* 4 pp.

1818. THE Morning Chronicle and London Advertiser. No. 3772. June 19, 1781. Price 3*d.* 4 pp. March 4, 1796.

This paper had an existence extending over ninety years. It was discontinued in 1861.

1819. THE British Gazette and Sunday Monitor. No. 124. August 4, 1782. Price 3*d.* 4 pp. Oct. 14, 1827.

Mercurius Aulicus, the King's news letter, brought out at Oxford, January 1642, was published on Sunday; but with this exception, *Johnson's British Gazette* was the first Sunday newspaper. At the commencement of the present century it dropped the first half of its title and was known as the *Sunday Monitor*. It subsequently descended so low as to become the organ of Joanna Southcote, and it died in 1829.

1820. THE Westminster Journal and London Political Miscellany. By Simon Gentletouch of Pall Mall, Esq. No. 2,149. July 1, 1786. Price 3*d.* 4 pp.

1821. THE Daily Advertiser. No. 18,073. November 3, 1786. Price 2½*d.* 4 pp. Dec. 5, 1795.

1822. THE World. No. 483. July 16, 1788. Price 3*d.* 4 pp.

1823. THE Diary or Woodfall's Register. No. 73. June 22, 1789. Price 3*d.* 4 pp.

This paper was edited by William Woodfall, brother of the printer and chief proprietor of the *Public Advertiser* in which the letters of Junius appeared.

1824. THE Craftsman, or Say's Weekly Journal. No. 1,553. August 15, 1789. 4 pp. Jan. 15, 1799.

1825. THE Argus. No. 772. April 27, 1791. Price 4*d.* 4 pp.

1826. THE Oracle. No. 646. June 23, 1791. Price 4*d.* 4 pp.

1827. THE Sun. No. 565. July 21, 1794. Price 4½*d.* 4 pp.

1828. THE True Briton. No. 1,026. April 9, 1796. Price 4½*d.* 4 pp. March 29, 1793.

1829. THE General Evening Post. No. 10,016. January 7, 1797. Price 4½*d.* 4 pp.

1830. THE Express and the London Herald. No. 1,324. April 29, 1799. Price 6*d.* 4 pp.

1831. THE English Chronicle and Universal Evening Post. No. 3,240. February 25, 1800. Price 6*d.* 4 pp.

1832. THE New Times. No. 5,709. December 10, 1818. Price 7*d.* 4 pp.

"Not connected with the paper called the *Times*."

1833. THE Observer of the Times. No. 29. July 23, 1821. Price 7*d.* 4 pp.

This paper contains an account of the Coronation of George IV., accompanied by numerous illustrations.

1834. PHONETIC Journal (The). A Weekly Journal. 1876. 4to.
Lent by Mr. Isaac Pitman, Bath.

1835. BELL'S Life in London. No. 169. May 22, 1825.

EARLY PROVINCIAL NEWSPAPERS.

The first newspaper printed and published regularly in a provincial town was the "Mercurius Aulicus," which was commenced at Oxford on the first of January, 1642. Its publication at Oxford was, however, dependent upon the residence of the Court, and it cannot, therefore, be regarded as a mere local newspaper. When King Charles's fortunes were on the wane and he was compelled to leave Oxford, the Royal Printing Press was set up elsewhere. In "Perfect Occurrences of both Houses of Parliament and Martiall Affairs" of January 1, 1646-7, we read: "This day (December 28) the King's letter came printed from *Newcastle*, printed by Stephen Buckley, Printer to the King's Majesty, 1646." Again in 1665, when it was decided to start the "London Gazette," the prevalence of the Plague in London caused the removal of the Court to Oxford. From November, 1665, to February, 1666, the official print appeared as the "Oxford Gazette," but on the subsidence of the Plague and the return of the King to the metropolis, the government paper came out as the "London Gazette." The first really local paper published in the University city was the "Oxford Gazette," which made its appearance in 1745.

The first provincial city or town to possess an undoubted local newspaper was Edinburgh, the "Mercurius Caledonius" appearing on the 8th of January, 1661.

The following list contains, in chronological order, the places and dates of publication of the first local newspapers until the year 1730:—

Edinburgh	1661	Mercurius Caledonius.
Dublin	1685	Dublin News Letter.
Worcester	1690	Worcester Postman (now Berrow's Worcester Journal).
Norwich	1706	Norwich Postman.
Nottingham	1710	Nottingham Courant.
Newcastle	1711	Newcastle Courant.
Stamford	1712	Stamford Mercury.
Liverpool	1712	Liverpool Courant.
Salisbury	1715	Salisbury Postman.
York	1715	York Mercury.
Glasgow	1715	Glasgow Courant.
Bristol	1715	Felix Farley's Journal.
Canterbury	1717	Kentish Post.
Exeter	1719	Exeter Mercury.
Leeds	1719	Leeds Mercury.
Northampton	1720	Northampton Mercury.
Gloucester	1722	Gloucester Journal.
Reading	1723	Reading Mercury.
Maidstone	1725	Maidstone Mercury.
Ipswich	1725	Ipswich Journal.
Derby	1727	Derby Postman.
Waterford	1729	Waterford Flying Post.
Manchester	1730	Manchester Gazette.
Chester	1730	Chester Courant.

1836. THE Worcester Postman (now Berrow's Worcester Journal). Volumes 1712-14.

This paper is particularly interesting, it being the earliest provincial newspaper exhibited.

1837. THE Salisbury Postman, or Packet of Intelligence from France, Spain, Portugal, &c. No. 1. September 27, 1715.

"If 200 Subscribe it shall be Deliver'd to any Private or Public House in Town, every *Monday*, *Thursday*, and *Saturday* Morning, by Eight of the Clock, during the Winter Season; and Six in the Summer; for *Three Halfpence* each. It shall be always Printed in a Sheet and Half, and on a good Paper; but this containing the Whole Week's News can't be afforded under 2d.

Besides the News, we Perform all other Matters belonging to our Art and Mystery; whether in Latin, Greek, Hebrew, Algebra, Mathematicks, &c.

Printed by Sam. Farley, at his Office adjoyning to Mr. Robert Silcocks, on the Ditch in Sarum, Anno 1715."

1838. STAMFORD Mercury, being Historical and Political Observations on the Transactions of Europe, together with Remarks on Trade.

Vol. 10, No. 18. Thursday, November 7, 1717. Price Three Half-pence. 12 pp.

Printed by Tho. Baily and Will. Thompson, at Stamford, in Lincolnshire, 1717.

1839. The Reading Mercury. Feb. 1 and 8, 1723.

1840. The Maidstone Mercury. No. 4. March 15, 1724-5.

A pictorial representation of Maidstone appears on the title-page.

1841. The Thistle. By Sir William Wallace Knight. No. 5. March 13, 1734. 4 pp.

An early Edinburgh newspaper.

1842. Ipswich Gazette. Vols. 1734-36.

1843. Northamptonshire Journal. March 19, 1741.

1844. William Flyn's Hibernian Chronicle. Vol. 4, No. 4. January 13, 1772. 8 pp.

An early Cork newspaper.

1845. The Oxford Gazette and Reading Mercury. No. 526. Dec. 1, 1755.

1846. The Kentish Post, or Canterbury News Letter. No. 4066. Nov. 6, 1756. 4 pp.

1847. The Bath Advertiser. Vol. 5, No. 230. March 8, 1760. 4 pp.

1848. The Hartford Mercury. No. 18. September 18, 1772.

1849. The Hibernian Journal (Dublin). No. 107. September 7, 1778.

1850. Northern Star. No. 315. January 8, 1795. 4 pp. Price 2½*d.*

An early Belfast newspaper.

1851. Lincoln, Rutland, and Stamford Gazette. No. 202. January 24, 1797. 4 pp. Price 3½*d.*

1852. The Portsmouth Gazette and Weekly Advertiser. No. 57. August 4, 1794. 4 pp. Price 4*d.*

1853. The Calcutta Gazette. No. 144. Nov. 30, 1786.

1854. The Asiatic Mirror and Commercial Advertiser. Vol. 6, No. 280. June 19, 1793. 4 pp.

An early Calcutta newspaper.

1855. Madras Courier. No. 68. January 31, 1787.

1856. The Cambrian and General Weekly Advertiser for Swansea and the Principality of Wales. Vols. 1804-8.

The first newspaper printed in Wales.

Newspapers now in existence, and which were first published prior to the year 1800.

Name of Paper.	Date of Origin.	Date of Copies exhibited.
London Gazette . . .	1665	April 30, 1688.
Edinburgh Gazette . . .	1690	
Edinburgh Courant . . .	1705	May 30, 1803.
Berrow's Worcester Journal .	1690	
Newcastle Courant . . .	1711	
Dublin Gazette	1711	
Stamford Mercury . . .	1712	Nov. 7, 1717, March 21, 1765, Oct. 21, 1796.
Leeds Mercury	1719	Vols. 1719-20.
Northampton Mercury . .	1720	Volumes 1722-3 and June 11, 1796.
Norwich Mercury . . .	1720	
Gloucester Journal . . .	1722	September 13, 1784.
Reading Mercury . . .	1723	Feb. 1 and 8, 1723, Jan. 12, 1795.
Ipswich Journal. . . .	1725	Vols. 1729-31, and 1736-43.
Salisbury Journal . . .	1729	July 6, 1730, July 10, 1739.
Chester Courant . . .	1730	Vols. 1760-1.
Derby Mercury	1732	
Bristol Times and Mirror . .	1735	
Belfast News Letter . . .	1737	
Hereford Journal . . .	1739	
Aris's Birmingham Gazette .	1741	
Coventry Standard . . .	1741	
Keene's Bath Journal . .	1742	
Cambridge Chronicle . .	1744	February 23, 1790.
Sussex Advertiser . . .	1745	
Aberdeen Journal . . .	1748	
Leicester Journal . . .	1753	February 24, 1804
Oxford Journal	1753	Volume 1753.
Yorkshire Post (Leeds) . .	1754	
Saunders's News Letter (Dublin).	1755	September 7, 1778.

Name of Paper.	Date of Origin.	Date of Copies exhibited.
Nottingham Journal	1756	Jan. 10, 1756.
Bath Chronicle	1757	November 19, 1761.
Public Ledger	1759	December 31, 1800, and Dec. 1, 1777.
Norfolk Chronicle (Norwich)	1761	
St. James's Chronicle	1763	October 11, 1770, March 21, 1782.
Exeter Flying Post	1763	
Freeman's Journal (Dublin)	1763	March 16, 1776, and Vol. 1768.
Newcastle Chronicle	1764	
Chelmsford Chronicle	1764	March 17, 1786.
Sherborne Journal	1764	
Limerick Chronicle	1766	
Waterford Chronicle	1766	
Kilkenny Journal	1767	
Kentish Gazette (Canterbury)	1768	August 24, 1771.
Kentish Chronicle (Canterbury)	1768	April 28, 1795.
Hampshire Chronicle	1772	May 24, 1790, and Volume 1790.
Exeter and Plymouth Gazette	1772	
Shrewsbury Chronicle	1772	Volume 1772.
Londonderry Journal	1772	
Morning Post	1772	September 20, 1781, Feb. 16, 1796.
Chester Chronicle	1773	
Cumberland Pacquet (Whitehaven)	1774	
Kerry Post (Tralee)	1774	
Clare Journal (Ennis)	1776	
Bury and Norwich Post	1782	
Glasgow Herald	1782	
Doncaster Gazette	1786	
Maidstone Journal	1786	
Hull Pacquet	1787	
The Times	1788	November 5, 1790, April 5, 1808, and Dec. 5, 1795.
Hue and Cry and Police Gazette	1790	October 11, 1806.
York Herald	1790	
Bristol Mercury	1790	Vols. 1790, 1, 2.
Observer	1791	October 5, 1823.

Name of Paper.	Date of Origin.	Date of Copies exhibited.
Kentish Herald	1792	November 10, 1792.
Bath Herald	1792	July 27, 1799.
Morning Advertiser	1794	May 3, 1805.
Shrewsbury Journal	1794	
Worcester Herald	1794	
Staffordshire Advertiser	1795	Jan. 3, 1795.
Bell's Weekly Messenger	1796	June 12, 1814.
Kelso Mail	1797	
Carlisle Journal	1798	
Greenock Advertiser	1799	

Newspaper Curiosities.

1857. THE Sun. No. 14,289. June 28, 1838. Price One Shilling.

It contains an account of the Queen's Coronation, and is printed in gold.

1858. THE Thief. No. 12. July 7, 1832. Price 2*d.*

It consists of extracts taken from the magazines and publications of the day.

1859. BERTHOLD'S Political Handkerchief. No. 1. September 3, 1831.

A newspaper printed on cotton. "The lava of England's bankruptcy will overspread the European world,—overwhelming kings and aristocracies, but cementing the democratic interests as it flows."

1860. THE Cab. No. 2. March 10, 1832. Price, a halfpenny.

"The Cab, the Cab's the thing."—SHAKESPEARE (modern version).

1861. PEEPING Tom; or, Notes of London Life. No. 2. April 10, 1841. Price 2*d.*

"In all thy humours, whether grave or mellow,
Thou'rt such a touchy, testy, pleasant fellow,
Hast so much wit, and mirth, and spleen about thee,
That there's no living with thee nor without thee."

1862. THE Pittenweem Register. No. 1. Nov. 14, 1844. 2 pp., one blank.

A tiny newspaper. Size 9 × 4 inches.

1863. The Devil in London. No. 1. Feb. 29, 1832. One penny. 4 pp.

"In these daies the Devil was sene publicly walking about the Stretes of London."—*Hollingshed.*

1864. A Slap at the Church. No. 1. Jan. 21, 1832. 4 pp.

"A religious establishment is no part of Christianity."—*Paley.*

"Though all the reverend frogs may hop and spit,
And croak 'damnation' for each proper hit,

"We will not be diverted from pursuing the even tenour of our way, till the whole of the motley band are brought to a becoming end, and are exhibited to the world

"Hung on the gibbet of a nation's curse."

1865. The Fonotipic Journal. No. 3 (Nu Seriez). Ma, 1849. Pris 1*d.* Stampt 2*d.*

This journal styles itself: "The advocet ov fonetic spellin; a record ov the progres ov the ritin and printin reform; and the organ of the Fonetic Sosieti ov Grat Britn and Irland." "Conducted by Izac Pitman, Fonetic Instituzun, 5 Nelsun Plas, Bat." (Bath).

1866. L'Echo. Dec. 23, 1870.

French newspaper published in Melbourne during the Franco-German War.

1867. La Grande Motion du Père Duchene. No. 34.

1868. L'Affranchi. No. 18. April 19, 1871.

1869. Le Mot d'Ordre. No. 55. April 19, 1871.

These three papers were published in Paris during the Commune.

The following exhibits appear in the foregoing list.

1870. The Stamford Mercury, November 7, 1717.
Lent by the Trustees of the Stamford Mercury.

1871. The Oxford Gazette and Reading Mercury, December 1, 1755.
Lent by George J. Cosburn, Esq.

1872. Adams's Weekly Courant (Chester). Vols. 1760-1.
Lent by John Ramsden, Esq.

1873. The Oxford Journal. Vol. 1753. *Lent by the Proprietors.*

1874. The Bristol Mercury. Vols. 1790-1-2.
Lent by Messrs. C. and G. Somerton.

1875. The Reading Mercury. Copies for February 1 and 8, 1723.
Lent by Messrs. W. and F. Cowslade.

1876. The Tatler. Complete. 1709-10.
Lent by Andrew W. Tuer, Esq.

1877. The Freeman's Journal. Vol. 1768. *Lent by Denis Begley, Esq.*

1878. The Shrewsbury Chronicle. Vol. 1772. *Lent by John Watton, Esq.*

1879. The Staffordshire Advertiser. January 3, 1795.
Lent by J. L. Cherry, Esq., F.G.S.

1880. The Ipswich Journal. Vols. 1729-31, 1736-43, and Ipswich Gazette, 1734-6. *Lent by H. Wright, Esq.*

1881. The London Chronicle, July 21, 1759. *Lent by B. Wimble, Esq.*

1881*. St. James's Chronicle, March 21, 1782, and the Times, April 5, 1808. *Lent by William Rivington, Esq.*

1882. The Worcester Postman, now Berrow's Worcester Journal. Vols. 1712-14. *Lent by C. H. Birbeck, Esq.*

1883. The Family Herald (first number). December 17, 1842.
Lent by J. S. Hodson, Esq.

1884. The Leeds Mercury. Vol. 2, 1719-20.
Lent by Edward Baines, Esq.

1885. Northampton Mercury. Vols. 1722-3, and Northamptonshire Journal, March 19, 1741. *Lent by John Taylor, Esq.*

1886. The Cambrian. Vols. 1804-8.
Lent by Howel Walters Williams, Esq.

1887. The Salisbury Postman. September 27, 1715.
Lent by Messrs. Bennett Brothers.

1888. Rivington's New York Gazetteer, April 3, 1775; Salem Gazette, 1775. *Lent by Messrs. Gilbert and Rivington.*

1889. Cresswell's Nottingham Journal, Jan. 10, 1756, and Bell's Life in London, May 22, 1825. *Lent by Warman Thorn, Esq.*

1890. Lloyd's Evening Post. Vol. 1767.
Lent by the Committee of Lloyd's.

1891. A Volume of Commonwealth Newspapers, including Severall Proceedings of Parliament (1650). The True Informer or Monthly Mercury, Nov. 1648, and Perfect Occurrences of Every Daies iournall in Parliament, Nov. 3, 1648; the Gloucester Journal, September 13, 1784, and the London Packet, January 30, 1771.
Lent by Sir Charles Reed.

1892. Two Volumes of Eighteenth Century Newspapers.
Lent by Stephen Austin, Esq.

1893. A Collection (13) of Eighteenth Century Newspapers.
Lent by the Corporation of the City of London.

CLASS F.

PRINTED MUSIC.

THE various methods employed for producing printed music have been engraving on wood (xylography), type in two printings, type in one printing, engraving on copper plates, and stamping on copper or pewter plates. For the production of modifications of the ordinary musical notation, such as tablature, all the above methods have at various times been employed. The first book in which musical characters were known to have been printed in England was Higden's "Polychronicon," the production of Wynken de Worde in the year 1495, some eighteen years after the introduction of the art of printing into this country. A specimen of this work is exhibited in the present collection, No. 1966. A reference to this copy will show that the notes have been formed of pieces of metal, and the lines of "rule"—lines of metal imperfectly joined together. This is an important discovery, as it appears to be the earliest example of music printed from separate pieces, and not, as has always been believed since Sir John Hawkins's time, from an engraved wooden block. The earliest example of music printed from engraved wooden block which it has been possible to exhibit is "Opusculum Musices," by Nicolaus Burtius, printed at Bologna in 1487 (No. 1934), but there are several earlier examples known to exist, the oldest being a work produced at Augsburg, by Hans Froschauer, in 1473. In the first books printed for the service of the church, such as the Mentz Psalter, the music was inserted entirely by hand. The next step was that of printing the lines only, most frequently in red, see Nos. 1949 and 1965; the notes would be afterwards inserted by hand. Dr. Chrysander, in a recent article in the "Musical Times," states that "Apart from other drawbacks to writing in the notes, it was very inconvenient from the fact that writing-ink, and paper which has to undergo the process of printing do not agree well together; and the irregularity of the written notes contrasted disagreeably with the mechanical regularity of the letterpress. So they then made signs of notes in the form of types or punches, covered them with printer's ink, and then pressed them one by one with the hand upon or between the four red lines. This process was called, in German, *Patronendruck* (pattern-printing). On account of the clumsiness of the signs and the imperfectness of the whole process, it is difficult to determine in particular cases when this pattern-printing and when real mechanical printing was employed."

This process (*Patronendruck*) led naturally and at once to the production of music from moveable types, but in two printings. A vast stride was made when Ottavio Petrucci set up his press in Venice, in 1500, and printed a series of musical works from moveable type in one printing as well as in two. Among the earliest printers of music, contemporaries of Petrucci, were Erhart Oeglin, of Augsburg, 1512, and Peter Schœffer, of Metz, 1513; his immediate successors being John Jacob Pasote, of Parma, 1526; Pierre Attaignant, of Paris, 1529; Jacob Moderni of Lyons, and Christian Egenolphum, of Frankfurt, 1532; Nicolas Fabrum, of Leipzig, Octavius and Girolamo Scotto of Venice, George Rhav, of Wittemberg, and Antonio Gardano, of Venice, 1537; Johan von Berg, also called Montana, and his partner Ulrich Newber, of Nuremberg, 1549.

After this period the number of printers both at home and abroad increased rapidly. In England, one of the earliest of this epoch was Richard Grafton, the printer of "Merbecke's Booke of Common Praier noted" in 1550 (No. 1943). He used moveable types, as did also John Day (who printed, in 1562, the first metrical translation of the book of Psalms), Thomas Vautrollier and Thomas Est (or Snodham). The music type employed by these printers was similar in character to that in common use in Italy, Germany, and France. Soon, however, individual printers sought to secure special founts of music type to themselves, as in Barnard's "Selected Church Music," printed by Edward Griffin in 1641, No. 2006, and in other books printed by William Godbid. In many instances two or more "founts" of music type were used in the same work, uniformity of appearance not being always studied either at this or even in subsequent periods.

About the year 1660 "a new-tyed note"—that is to say, a type which could be so "ranged" as to make the heads of groups of quavers apparently continuous, instead of detached, was introduced into England, but sometimes, as in the later editions of "Simpson's Compendium," the old and the new style of grouped quavers are employed in one and the same book. William Pearson's "new London character," introduced in 1699, marks a further improvement; and then, shortly after, type-music printing in England gave way for a time to engraved or stamped music. With the exception of the works issued by Fougt, the type-printing after Pearson up to the year 1780 was of a very indifferent character, both in England and abroad, the process of printing engraved music having improved in proportion as the type-music printing deteriorated; about the year 1750, Fougt printed certain songs on single sheets with a considerably improved type, which were sold at the rate of eighteen for one shilling.

It has hitherto been asserted that to England belongs the honour of having produced the first music-book printed from engraved plates, and that the work entitled "Parthenia," of which two very fine copies are shown in the Exhibition (Nos. 2257 and 2258), is the identical book; the "Parthenia" was, however, published in 1611, and this Exhibition contains an engraved music-book published in Rome in 1604—"Kapsberger's Arie" (No. 2243). Further search may be rewarded by discovering an example of still earlier date, and of restoring to England the claim of priority in the use of engraved music plates. Be that as it may, the example set by Italy and England was soon followed by other countries, France, Germany, and Holland. Every stroke and point in the early works had to be made by the graver, but the thoroughly practical and labour-saving character of the Dutch people soon led to the introduction of a new process—that of stamping, by means of punches, the heads of the notes and other characters. These ingenious people are said to have discovered a method of softening the plates of copper, so as to make them, hitherto hard, susceptible of impressions from the punches. They kept the secret of the process to themselves, and so secured the monopoly of the work. Equally ingenious minds in England made the attempt to rival the Dutch, and substituting pewter plates for copper, were enabled to produce work, if not equal in quality, cheaper in cost. Richard Meares and John Walsh produced stamped plates in London about the year 1720; but, nevertheless, copper-plate music engraving continued to be practised, particularly by the Bickhams, well known for their productions in other branches of the art; their work was remarkable for the introduction of pictorial designs illustrative of either the words or music. The books so printed were naturally costly, and eventually decorative engraving was confined to frontispieces, tail-pieces, or eccentric flourishes, as in "Boyce's Cathedral Music," No. 2324.

Until very recently it was the custom to print from the plates themselves. The demand for copies being limited, this process did little harm to the material, some of the very copper-plates engraved so far back as the year 1710, as of Corelli's Sonatas, being still in use. When larger numbers of an engraved or stamped plate were required, impressions from the plates were transferred to lithographic stones and then printed. By this means the plates remained uninjured for a long period.

In lithography, the work required is drawn either on transfer-paper or directly upon the stones. There is also a process of photo-zincography, by means of which actual and correct facsimiles of original works may be printed.

Specimens of tablature, or special notation for the lute, violin, flageolet, &c., may be seen printed in various ways—from wooden blocks, as in Heckel's "Lautten Buch," 1562, No. 2239, and Barley's "New Book of Tabliture," 1596, No. 2217, by engraved plates, as in Kapsberger's "Arie," 1604, No. 2243, or by moveable types specially cut, as in "Mace's Musick's Monument," 1676, No. 2226. Other modifications of notation, such as the now popular tonic sol-fa, have been suggested from time to time, and have been printed in various forms, but chiefly from moveable types.

Several improvements have at various dates been suggested in the manner of setting up and printing music from type. Major Beniowski included certain forms of music phrases and chords which were of frequent occurrence in his system of "Logotype" printing. The process invented by Gustav Scheurmann was employed with a better, though not with a completely successful result. Some specimens of the Scheurmann process are included in the present exhibition.

It would be interesting and instructive to show the whole progress of the art of music-printing in all its stages and suggested modifications, from the earliest period to the present time. Such an exhibition would, however, require a larger area than is now available; a great number of books have been placed at the disposal of the Committee, many of which are not exhibited open for lack of space.

Section I.

MUSIC PRINTED FROM WOODEN BLOCKS.

ENGLAND.

1914.
DOULAND, John. Micrologus. Folio. London: Thomas Adams, 1603. *Sacred Harmonic Society.*

1915. Turner, William. Sound Anatomiz'd. London, 1724. *E. J. Hopkins, Esq.*

1916. The Musical Miscellany; being a Collection of Choice Songs, set to the Violin and Flute, by the most eminent masters. Sm. 8vo. London: John Wallis, 1729-31. *Alfred H. Littleton, Esq.*

1917. Oakeley, Frederick, the Rev. Laudes Diurnæ. The Psalter, with the Gregorian tones. 12mo. London, 1845. *W. A. Barrett, Esq.*

SCOTLAND.

1918. Ramsay, Allan. The Gentle Shepherd: a Scots Pastoral Comedy. Edinburgh, 1776. *W. Henderson, Esq.*

DENMARK.

1919. Den rette Ordinants. 12mo. Kisbenhaffn (Copenhagen), 1562. *Alfred H. Littleton, Esq.*

FRANCE.

1920. Les Bigarrures du Seigneur des Accords. 12mo. Paris: Jean Richer, 1586. *Charles Letts, Esq.*

1921. Rousseau, J. J. Dictionnaire de Musique. 4to. Paris: Ballard, 1768. *W. H. Cummings, Esq.*

GERMANY.

1922. Flores Musicæ, seu omnis cantus Gregoriani. 4to. Strasburg: Pryss, 1488. *Earl Spencer.*

1923. Agenda Ecclesie Moguntinensis. 4to. [Mainz, *c.* 1490.] *T. W. Taphouse, Esq.*

1924. Responsoria Moguntina. 8vo. Mainz: Peter Schoeffer, *c.* 1510. *Earl Beauchamp.*

1925. Reisch, G. Margarita Philosophica. 4to. Argentoratum (Strasburg): Joannis Grüninger, 1512. *Alfred H. Littleton, Esq.*

1926. Reuchlin, Joannis. Phorcensis Scenica Progumnasmata. 4to. Leipzig: Valentine Schuman, 1515. *Alfred H. Littleton, Esq.*

1928. Reuchlin, G. J. (Capnio). De Accentibus et Orthographia Linguæ Hebraicæ. 4to. Hagenoæ, in ædibus Thomæ Ausheloni Badensis, 1518. *Julian Marshall, Esq.*

1929. Xistus, Theodoricus. [Dietrich, Sixtus.] Magnificat Octo Tonorum. 12mo. Argentorati (Strasburg) per Petrum Schœfferum, & Mathiam Apiarium, 1535. *Alfred H. Littleton, Esq.*

1930. Spangenberg, Johan. Kirchengesenge Deudtsch auff die Sontage und Fürnemliche Feste. Folio. Magdeburg: Michael Lotther, 1545. *John Dobson, Esq.*

1931. Rhavo, Georgio. Enchiridion utriusque Musicæ Practicæ ex variis Musicorum libris pro pueris in Schola Witebergensis congestum. 12mo. Witebergæ: apud hæredes Georgii Rhav, 1551. *Alfred H. Littleton, Esq.*

1932. Ulenberg, Caspar. Die Psalmen Davids in allerlei Teutsche Gesangreimen bracht. Cöln: durch Gewinum Calentum und die Erben Johan Quartels, 1582. *Alfred H. Littleton, Esq.*

ITALY.

1933. Gaforius, Franchinus. Theoricum opus musice discipline. 4to. Naples: Franciscus di Dino, 1480. *Earl Spencer.*

1934. Burtius, Nicolaus. Opusculum musices, cum defensione Guidonis Aretini. 4to. Bologna: Ugo de Rugeriis, 1487. *Earl Spencer.*

1935. Gaforius, F. Practica Musicæ. Folio. Milan, 1492. *Sacred Harmonic Society.*

1936. Gaforius, F. Practica Musicæ. Sm. folio. Milan, 1496. *Julian Marshall, Esq.*

1937. Gaforius, F. De Harmonia Musicorum instrumentorum. Sm. folio. Milan: Gotardus Pontanus, 1518. *Earl Spencer.*

1938. Gaforius, F. De Harmonia. Another copy. *Julian Marshall, Esq.*

1939. Aron, Piero. Toscanello in Musica. Sm. folio. Venice: Marchio Sessa, 1539. *Julian Marshall, Esq.*

1940. Aron, Piero. Toscanello in Musica. Another copy. *Alfred H. Littleton, Esq.*

1941. Vincentino, Nicola. L'antica Musica. Folio. Rome: A. Barre, 1555. *Sacred Harmonic Society.*

1942. Galilei, Vincentio. Dialogo della Musica Antica e della Moderna. Folio. Fiorenza: Giorgio Marescotti, 1581. *Julian Marshall, Esq.*

SWITZERLAND.

1942*. Glareanus, Henricus. Isagoge in Musice. 4to. Basil, 1516. *Julian Marshall, Esq.*

Section II.

MUSIC PRINTED FROM TYPE,

(*the staff lines in red and the notation in black*).

ENGLAND.

1943.

MERBECKE, John. Booke of Common Praier Noted. Sm. 4to. London: Richard Grafton, 1550. *Alfred H. Littleton, Esq.*

1944. Manuale ad Usum per Celebris Ecclesie Sarisburiensis. Sm. 4to. London, 1554. *J. C. Wilkins, Esq.*

1945. Dyce, William. The Book of Common Prayer, with Plain Tune. Crown 4to. London: Levey and Robson, 1843. *Messrs. Henderson, Rait, and Fenton.*

1946. The Book of Common Prayer. Cr. 8vo. London: Henderson, Rait, and Fenton, 1864. *Messrs. Henderson, Rait, and Fenton.*

1947. The Order for the Consecration of an Altar according to the Roman Pontifical. Fcap. 8vo. London: Henderson, Rait, and Fenton, 1868. *Messrs. Henderson, Rait, and Fenton.*

AUSTRIA.

1948. Missale Secundum Rubricam Ecclesie Saltzburgensis. Sm. folio. Vienna: Joannes Winterburger, 1506.
Alfred H. Littleton, Esq.

FRANCE.

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Alfred H. Littleton, Esq.

The first book printed in England containing musical characters, apparently printed from type. In the Polychronicon printed by Caxton (of which the present book is a reprint), a space is left for the musical characters to be filled in by the illuminator.

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1983. Sternhold, Whittingham, &c. The Whole Booke of Psalmes collected into English meetre. 4to. London: John Windet, for the Assignès of Richard Daye, 1598. *John Dobson, Esq.*

1984. Dowland, John. The Second Booke of Songs or Ayres. Folio. London, 1600. *Sacred Harmonic Society.*

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1989. Ravenscroft, Thomas. Deuteromelia. 4to. London: Edward Allde, 1609. *Sacred Harmonic Society.*

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2019. Playford, J. The Musical Companion. Another copy. *Sacred Harmonic Society.*

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2045. Purcell, H. Sonatas in four parts. Folio. London: J. Heptinstall, 1697. *W. H. Cummings, Esq.*

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2047. Purcell, H. A Collection of Ayres composed for the Theatre. Sm. folio. London, 1697. *W. H. Cummings, Esq.*

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2049. Playford, J. Twelve New Songs, Chiefly to encourage William Pearson's New London Character. Sm. folio. London: W. Pearson, 1699. *Sacred Harmonic Society.*

2050. Blow, J. Amphion Anglicus. Folio. London: William Pearson, 1700. *Charles Kensington Salaman, Esq.*

2051. Purcell, H. Orpheus Britannicus. Folio. London: Henry Playford, 1706. *Charles Kensington Salaman, Esq.*

2052. Harmonia Sacra, or Divine Hymns and Dialogues, composed by the best masters of the last and present age. Folio. London: William Pearson, 1714. *Charles Kensington Salaman, Esq.*

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2055. Harmonia perfecta. 8vo. London: William Pearson, 1730. *W. H. Cummings, Esq.*

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2067. The Caledonian Musical Repository. Sm. crown 8vo. London: B. Crosby, 1806. *W. Henderson, Esq.*

2068. Callcott, William. A Musical Grammar. 2nd edition. 12mo. London: B. McMillan, 1809. *W. A. Barrett, Esq.*

2069. A Valuable Collection of Sacred Music, adapted to the Various Metres in Watts. 8vo. Exeter: J. J. Williams, 1818. *John Dobson, Esq.*

2083. Handel, George Frederic. Judas Maccabæus. Obl. 4to., 4 octavo pages displayed at once. London: J. A. Novello, 184-. *Messrs. Novello and Co.*

2070. Moore, Thomas, and Balfe, Michael William. The Irish Melodies. Folio. London: J. A. Novello, 1859. *Messrs. Novello & Co.*

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AMERICA.

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2169. Von Köchel, Dr. Ludwig Ritter. Kronologisch-Thematisches Vezeichniss sämmtlicher Tonwerke Wolfgang Amade Mozart's. 8vo. Leipzig: Breitkopf and Härtel, 1862. *Messrs. Breitkopf and Härtel.*

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2313. GEMINIANI, Francesco. Sonate à Violino e Basso. Large folio. London, 1739. *W. A. Barrett, Esq.*

2314. HANDEL, G. F. Suites des Pieces pour le Clavecin. Obl. 4to. London: J. Walsh, *c.* 1740. *W. A. Barrett, Esq.*

2315. CORELLI, Archangelo. 12 Sonatas or Solos for a Violin or Bass-Violin or Harpsichord. Folio. London: John Walsh, *c.* 1740.
Charles Kensington Salaman, Esq.

2316. HANDEL, G. F. Six Concertos for the Harpsichord or Organ. Folio. London: John Walsh, 1740.
Charles Kensington Salaman, Esq.

2317. GEMINIANI, Francesco. 12 Solos for a Violin with a thorough Bass for the Harpsichord or Bass Violin. London: J. Walsh, *c.* 1740.
Charles Kensington Salaman, Esq.

2318. ARNE, Thomas Augustin. Rule Britannia. Folio. London: Henry Waylett, 1741.
W. H. Cummings, Esq.

2319. PARADIES, Domenico. Sonate di gravicembalo. Folio. London: John Johnson, *c.* 1747.
Her Majesty the Queen.

2320. MUSARUM Brittanicarum Thesaurus: or, a choice collection of English songs, dialogues and catches for two, three, and four voices, in score. Sm. obl. 4to. Waltham, Leicestershire: William East, 1748.
Alfred H. Littleton, Esq.

2321. EAST, William. The Voice of Melody. Obl. folio. Waltham, Leicestershire, 1750.
W. A. Barrett, Esq.

2322. MARCELLO, Benedetto. The first Fifty Psalms, adapted to the English version by John Garth. Folio. London, 1757. Engraved by Thomas Baker.
Messrs. Cocks and Co.

2323. ARNE, T. A. Monthly Melody. Folio. 1760. Engraved by R. Alderman. London: G. Kearsly.
W. H. Cummings, Esq.

2324. BOYCE, William. Cathedral Music. Large folio. London, 1760.
W. H. Cummings, Esq.

2325. HAYES, William. Catches, Canons, and Glees. Obl. folio. Oxford, 1763.
W. H. Cummings, Esq.

2326. BREMNER, Robert. Rudiments of Music. 8vo. London, 1763.
W. H. Cummings, Esq.

2327. MOZART, J. G. Wolfgang. Sonates pour le Clavecin. Œuvre II. Obl. folio. London: Bremner, *c.* 1764.
W. A. Barrett, Esq.

2328. WARING, William. The Complete Dictionary of Music. Translated from the original French of Mons. J. J. Rousseau. Royal 8vo. London, *c.* 1770.
W. Henaerson, Esq.

2329. PSALMS, Hymns, and Anthems used in the Chapel of the Hospital for the Maintenance and Education of Young Children. 8vo. London, 1774.
W. A. Barrett, Esq.

2330. SMITH, Stafford John. Collection of English Songs. Folio. Engraved by Johannis Scherer. London: J. Bland, 1779.
W. H. Cummings, Esq.

2331. THE ORGANIST'S Pocket Companion. London, 17 .
Edward J. Hopkins, Esq.

2332. STEVENS, Richard John Samuel. Sacred Music. Folio. London, 1804. *W. A. Barrett, Esq.*

2333. CROTCH, William. Elements of Musical Composition. 4to. London, 1812. *W. A. Barrett, Esq.*

2334. FAWCETT, John. Roberts' Melodia Sacra. Sm. obl. 4to. 18 .
Messrs. Novello & Co.

2335. MANTEL, J. C. Six Sets of Lessons for the Harpsichord or Organ. Folio. London: Wm. Smith. *Richard Redhead, Esq.*

2336. CORELLI, Arcangelo. Sonatas. Folio. Engraved by Thomas Cross. London. *Messrs. Henderson, Rait, & Fenton.*

SCOTLAND.

2337. CORRI, Domenico. Select Collection of the most admired Songs, Duetts, &c. Folio. Edinburgh: John Corri, *c.* 1775. Engraved by James Johnson. *W. H. Cummings, Esq.*

The first music book printed with "A proper accompaniment" for Harpsichord, called by the author, Corri's New System.

2338. JOHNSON, James. The Scots Musical Museum. Engraved by Johnson. Edinburgh: Johnson, 1787. *W. Henderson, Esq.*

2339. THOMSON, George. A Select Collection of Original Scottish Airs for the Voice. Large folio. Edinburgh: J. Moir, 1801.
W. Henderson, Esq.

2340. SMITH, R. A. The Irish Minstrel. Royal 8vo. Edinburgh: Robert Purdie, 1825. *W. Henderson, Esq.*

2341. JOHNSON, James. The Scots Musical Museum. New edition by W. Stenhouse. 8vo. Edinburgh: William Blackwood & Sons, 1853. *W. Henderson, Esq.*

The engraved plates same as employed in edition of 1787.

IRELAND.

2342. BUNTING, William. A General Collection of the Ancient Irish Melodies. Folio. Dublin: Gough, 1790. *W. Henderson, Esq.*

AMERICA.

2343. Bayley, Daniel. The Psalm-Singer's Assistant. 12mo. Boston: W. M'Alpine, 1767. *John Dobson, Esq.*

AUSTRIA.

2344. Muffat, Theofilo. Componimenti Musicali per il Cembalo. Austria. Obl. folio. Engraved by G. C. Leopold. Vienna, 1727. *Julian Marshall, Esq.*

FRANCE.

2345. Cantates Françoises. Folio. Engraved by H. de Baussen. Paris, *c.* 1700. *Her Majesty the Queen.*

2346. Lully, J. B. Phaéton. Folio. Paris, 1709. *M. Gustave Chouquet.*

2347. Couperin. Pièces de Clavecin. Large folio. Engraved by Berey. Paris, 1713. *Julian Marshall, Esq.*

2348. Couperin. L'Art de toucher le Clavecin. Folio. Engraved by Berey. Paris, 1717. *Julian Marshall, Esq.*

2349. Le Sage and D'Orneral. Le theatre de la Foire. 12mo. Paris: Etienne Ganeau, 1721. *Charles Letts, Esq.*

2350. Handel, G. F. Suite de Pièces pour le Clavecin. Folio. Engraved by Madame Leclair. Paris, *c.* 1733. *Julian Marshall, Esq.*

2351. Dubreuil. Dictionaire lyrique portatif. 8vo. Paris: Lacombe, 1766. *M. Gustave Chouquet.*

2352. Carpentier, J. Recueils de Menuets, &c. Folio. Engraved by Madame Renault. Paris, *c.* 1770. *W. A. Barrett, Esq.*

2353. Eckard, J. G. Menuet d'Exaudet avec des Variations pour le Clavecin. Obl. folio. Engraved by Petit. Paris, *c.* 1770. *Julian Marshall, Esq.*

2354. Hüllmandel, N. J. Recueil de Petits Airs. Obl. folio. Engraved by Madame Oger. Paris, *c.* 1780. *Julian Marshall, Esq.*

2355. Chabanon. De la Musique. 8vo. Paris: Pissot, 1785. *M. Gustave Chouquet.*

2356. Choron, A. Principes elementaires. Folio. Paris, An VIII. (1800). *W. A. Barrett, Esq.*

2357. Kastner. Instrumentation. Folio. Paris, 1836. *W. A. Barrett, Esq.*

GERMANY.

2358. Mürschhauser, Franz Xavier. Prototypon longobiere Organicum. Obl. 4to. Nuremberg, *c.* 1700. *Julian Marshall, Esq.*

2359. Veracini, Francesco Maria. Sonate à Violino Solo e Basso. Op. I. Obl. folio. Dresden, 1721. *Julian Marshall, Esq.*

2360. Bach, J. S. Clavir Ubung bestehend in Præludien, Allemanden, Couranten, Sarabanden, Giguen, Menuetten, und andern Galanterien; denen Liebhabern zur Gemüths Ergoezung verfertiget. Sm. obl. 4to. Leipsic: In Verlegung des Autoris, 1727. *Alfred H. Littleton, Esq.*

Engraved on copper by the composer himself.

2361. Binder, Christlieb Sigismondo. Sei Suonate per il Cembalo. Op. I. Obl. folio. Engraved by M. Keijl. Dresden, *c.* 1730. *Julian Marshall, Esq.*

2362. Bach, C. P. E. Exempel in Sechs Sonaten. Large folio. Leipzig, 1752-62. *Julian Marshall, Esq.*

2363. Bach, C. P. E. Versuch über die wahre Art das Clavier zu spielen. Large folio. Berlin: S. L. Winter, 1759. *Her Majesty the Queen.*

HOLLAND.

2364. Pepusch, J. C. Sonates à un Violon Seul et un Basse Continue. Obl. folio. Amsterdam: Etienne Roger, *c.* 1712. *W. A. Barrett, Esq.*

ITALY.

2365. Frescobaldi, G. Il primo libro delle Canzone. Obl. folio. Rome: Mazotti, 1628. *Her Majesty the Queen.*

2366. Frescobaldi, G. Toccate d'intavolatura di cimbalo et Organo. Folio. Rome: Nicolo Borbone, 1637. *Julian Marshall, Esq.*

2367. Frescobaldi, G. Canzoni alla Francese. Folio. Venice: Allesandro Vincenti, 1645. *Her Majesty the Queen.*

2368. CORELLI, Arcangelo. Violone o cimbalo. Obl. folio. Engraved by Gasparo Pietra Santa. Rome: Filippo Farinelli, 1700.
W. H. Cummings, Esq.

2369. SCARLATTI, Domenico. Essercizi per Gravicembalo. Large obl. folio. Engraved by B. Fortier. Venice, *c.* 1728.
Julian Marshall, Esq.

2370. TESSARINI, Carlo. Il Maestro, e Discipolo. Divertimenti da Camera a due Violini. Op. 2. Obl. folio. Urbino, 1734.
Julian Marshall, Esq.

2371. SALA, Nicolo. Regole del Contrapunto Pratico. Large folio. Naples, 1794. *Sacred Harmonic Society.*

2372. ALFIERI, Pietro. Accompagnamento coll' Organo de' Toni Ecclesiastici e sulla Melodia del Te Deum. Rome: Pietro Pittorelli, 1840. *Messrs. Novello and Co.*

MEXICO.

2373. MISSA Gothica seu Mozarabica. Folio. Angelopoli (Puebla), 1770. *Julian Marshall, Esq.*

SECTION VI.

MUSIC PRINTED FROM STAMPED PLATES.

ENGLAND.

2374.
GREENE, Maurice, Dr. Spenser's Amoretti. London: J. Walsh, *c.* 1730. *W. A. Barrett, Esq.*

2375. BACH, Giovanni Christiano. Sei Canzonette a due. Op. IV. Obl. 4to. London, *c.* 1760. *Julian Marshall, Esq.*

2376. RILEY, William. Parochial Music Corrected. 4to. London, 1762. *W. A. Barrett, Esq.*

2377. HALE, Thomas. Social Harmony. 4to. London, 1763.
W. A. Barrett, Esq.

2378. Mozart, J. G. Wolfgang (agé de huit ans). Six Sonates pour le Clavecin. Œuvre III. Folio. London: Printed for the Author and Sold at his Lodgings at Mr. Williamson in Thrift Street, Soho, 1765. *Julian Marshall, Esq.*

2379. Mozart, J. G. Wolfgang. Six Sonates. Another copy. *Messrs. Henderson, Rait, and Fenton.*

2380. Arne, T. A. Artaxerxes, an Opera. Obl. folio. London, *c.* 1766. *W. A. Barrett, Esq.*

2381. Arne, T. A. Artaxerxes in Score. Folio. London, *c.* 1770. *W. A. Barrett, Esq.*

2382. Byrd, William. Canon for Eight Voices. Large folio. Lichfield: John Alcock, 1770. *W. H. Cummings, Esq.*

2383. Burney, Charles. La Musica che si canta annualmente nelle Funzioni della Settimana Santa, Capella Pontificia. Folio. London: Robert Bremner, 1771. *Charles Kensington Salaman, Esq.*

2384. Hayes, Philip. Harmonia Wiccamica. Obl. folio. London, 1780. *W. A. Barrett, Esq.*

2385. Jones, William, the Rev. A Treatise on the Art of Music. Sm. folio. Colchester: W. Keymer, 1784. *W. A. Barrett, Esq.*

2386. Handel, G. F. Alexander Balus. (Arnold.) Folio. London, *c.* 1785. *W. A. Barrett, Esq.*

2387. Storace, Stephen. The Haunted Tower, an Opera. Obl. folio. London, 1789. *W. A. Barrett, Esq.*

2388. Corfe, Joseph. Beauties of Handel. Obl. folio. London, 1800. *W. A. Barrett, Esq.*

2389. Shield, William. Introduction to Harmony. 4to. London, 1800. *W. A. Barrett, Esq.*

2390. Moller, John Christian. A Compleat Book of Instructions. Obl. folio. London, 1804. *W. A. Barrett, Esq.*

2391. Webb, Richard, the Rev. A Collection of Madrigals. Folio. London, 1808. *W. H. Cummings, Esq.*

2392. Novello, V. Sacred Music. Folio. London, 1811. *Messrs. Novello & Co.*

2393. Logier, Jean Baptiste. Companion to the Chiroplast. Folio. London, 1817. *W. A. Barrett, Esq.*

2394. Novello, V. The Fitzwilliam Music. Large folio. London: J. A. Novello, 1825. *Charles Kensington Salaman, Esq.*

2395. Goss, John. Parochial Psalmody. 16mo. London, 1826. *W. A. Barrett, Esq.*

2395*. Purcell, H. Sacred Music. Large folio. *Messrs. Novello & Co*

2395†. Novello, Vincent. Studies in Madrigalian Scoring. Large folio. 183 . *Messrs. Novello and Co.*

2396. Rimbault, E. F. Little Lays for Little Learners. Sm. 4to. London, 1842. *W. A. Barrett, Esq.*

2397. Purcell, Henry. The Yorkshire Feast-Song. Folio. London: Novello, Ewer, & Co., 1877. *Messrs. Novello & Co.*

SCOTLAND.

2400. Neustedt, Charles. Air Écossais. Folio. Edinburgh: Home and Macdonald, 1877. *Messrs. Home and Macdonald.*

2401. Reid Concert Libretto. 8vo. Edinburgh: Home and Macdonald, 1877. *Messrs. Home and Macdonald.*

2402. Grand Arpeggios. Folio. Edinburgh: Home and Macdonald, 1877. *Messrs. Home and Macdonald.*

DENMARK.

2403. Berggreen, A. P. Danske Folke-Sange og Melodier. Obl. 8vo. Copenhagen, 1860. *Charles Kensington Salaman, Esq.*

FRANCE.

2404. Choron, Alexandre. Principes de Composition des Écoles d'Italie. Folio. Paris, 1808. *Messrs. Cocks and Co.*

2405. Vilbac, Renaud De. Echos de l'Enfance. Large 4to. Paris: Enoch père et fils, 1876. *Messrs. Enoch and Son.*

2406. Benedict, Sir Julius. Overture to the Tempest. Sm. folio. Paris: Enoch père et fils, 1877. *Messrs. Enoch and Son.*

GERMANY.

2407. HAYDN, Joseph. 12 Pièces pour le Pianoforte. Obl. Leipzig: Breitkopf and Härtel, 1800. *Messrs. Breitkopf and Härtel.*

2408. BEETHOVEN, L. van. First Symphony. Full score. Bergedorf, near Hamburg: Dr. Fr. Chrysander, 186 . *Messrs. Schott and Co.*

2409. GLUCK, Christophe. Iphigénie en Aulide. Full score. Folio. Leipzig: Breitkopf and Härtel, 1873. *Messrs. Breitkopf and Härtel.*

2410. RUPP, H. Die Walküre für Pianoforte. Mayence: B. Schott's Söhne, 1875. *Messrs. Schott and Co.*

2411. WAGNER, Richard. Götterdämmerung. Full score. Mayence: B. Schott's Söhne, 1876. *Messrs. Schott and Co.*

2412. MOZART, W. A. Requiem. Full score. Folio. Leipzig: Breitkopf and Härtel, 1877. *Messrs. Breitkopf and Härtel.*

HUNGARY.

2413. LISZT, Franz. Ungarische Volkslieder. Folio. Pesth, 1860. *Charles Kensington Salaman, Esq.*

ITALY.

2415. MORAUDI, Giovanni. Sonate per Organo. Obl. folio. Milan: Ricordi, 1808. *Signor Giulio Ricordi.*

2416. CRESCENTINI, Girolamo. Raccolta di Esercizj per il Canto. Folio. Milan: Ricordi, 1818. *Signor Giulio Ricordi.*

2417. CATRUFO, G. Vocalizzi o Studi per la Voce. Folio. Milan: Ricordi, 1820. *Signor Giulio Ricordi.*

2418. POLLINI, Francesco. Stabat Mater. Obl. folio. Milan: Ricordi, 1821. *Signor Giulio Ricordi.*

2419. ROSSINI, Gioachino. Maometto II. Obl. folio. Milan: Ricordi, 1823. *Signor Giulio Ricordi.*

2419*. ROSSINI, G. Guglielmo Tell. Full score. 8vo. Florence: G. G. Guidi, 1860. *Messrs. Novello and Co.*

2420. PERI, Jacopo. La Prima Opera in Musica (1600), *Euridice* Large 8vo. Firenze, 1863. *Charles Kensington Salaman, Esq.*

2421. Verdi, Giuseppe. Aïda. Folio. Milan: Ricordi, 1872.
Signor Giulio Ricordi.

RUSSIA.

2422. Ukrainiens, Kosaques, &c. Folio. St. Petersbourg, *c.* 1800.
W. H. Cummings, Esq.

2423. Russian National Music. 4to. Moscow: A. Typunez, 1853.
Charles Kensington Salaman, Esq.

SWEDEN.

2424. Skalde Styken. 16mo. Stockholm, 1800. *W. A. Barrett, Esq.*

Section VII.

MUSIC PRINTED BY LITHOGRAPHIC AND OTHER PROCESSES NOT PREVIOUSLY CLASSIFIED.

ENGLAND.

2425.

HELY, Alfred. Long Live the Queen. Folio. London: I. W. Mould, *c.* 1866. *W. H. Cummings, Esq.*

2426. Handel, G. F. The Messiah. Obl. folio. London: Vincent Brooks, Day, and Son, 1868. *Messrs. Novello & Co.*

Photolithographed from the original manuscript.

2427. Specimens of Lithographic and Letterpress Music, in frames.
Messrs. Home and Macdonald.

FRANCE.

2428. Coussemaker, Ed. de. Histoire de l'Harmonie de Moyen Age. 4to. Paris: Victor Didron, 1852. *M. Gustave Chouquet.*

2429. Didron, Aîné. L'Office du Treizième Siècle. 4to. Paris: F. Chandon, aîné, 1853. *Percy D. Hawker, Esq.*

2430. Mereaux, Amédée. Les Clavecinistes de 1637 à 1790. Folio. Paris: Heugel and Co., *c.* 1854. *M. Gustave Chouquet.*

2431. Durand, L. Découverte et Démonstrations de la Similitude des Gammes. 8vo. Paris, 1864. *M. Gustave Chouquet.*

2432. RAHN, Bernardin. Journal de Composition Musicale. 8vo. Paris, *c.* 1870. *W. A. Barrett, Esq.*

HUNGARY.

2434. BLAHANE Kedveltdalai 24 Valoga Holtmagyar népdal. Folio. Enckhangra zongora-kiséret és-atirattal ellátta Abrányi Korn'el. Budapest, Táborszky és Parsch, 1860. *Charles Kensington Salaman, Esq.*

MEXICO.

2435. MARZAN, J. La Corona del Imperio. Marcha Militar. Folio. 1866. *Charles Kensington Salaman, Esq.*

2436. IRADIER. El Chin-Chin Chan Cancion Habanera. Folio. H. Nagel y Cia. *Charles Kensington Salaman, Esq.*

SPAIN.

2437. FUERTES, Mariano Soriano. Historia de la Música Española. 8vo. Barcelona: D. Narciso Ramirez, 1855. *W. A. Barrett, Esq.*

SWEDEN.

2438. SÖDERMANN, Aug. Ett Brondbröllop. Folio. Stockholm: Elkan & Schildknecht. *Charles Kensington Salaman, Esq.*

THE following exhibits lent by the Italian Government, as represented by His Excellency the Minister of Instruction, have been kindly selected by the librarians of the Biblioteca Vittorio Emanuele, Biblioteca Casanatense, and Biblioteca Angelica, all in Rome, but having arrived after the opening of the Exhibition, are shown in cases by themselves, and are necessarily catalogued as an Appendix to this Class.

2439. GAFORIUS, Franchinus. Theoricum opus musice discipline. 4to. Naples: Franciscus di Dino, 1480.
Printed from wooden blocks.

2440. MISSALE Secundum morem sancte Romane Ecclesie. 1485.
Type (red and black).

2441. BURTIUS, Nicolaus. Opusculum Musices. 4to. Bologna: Ugo de Rugeriis, 1487.
Printed from wooden blocks.

2442. Gaforius, Franchinus. Theorica Musicæ. Folio. Milan: Joannis Petri de Cimatis, 1492.
Printed from wooden blocks.

2443. Gaforius, Franchinus. Pratica Musicæ. Folio. Milan, 1496.
Printed from wooden blocks.

2444. Faber, Jacobus. Elementa Musicalia. Paris: Joannis Higmanus, 1496.
Printed from wooden blocks.

2445. Gaforius, Franchinus. Pratica Musicæ utriusque cantus. Folio. Venice: Augustinus de Zannis, 1512.
Printed from wooden blocks.

2446. Processionale Romanum cum officio mortuorum et missa pro defunctis. Venice: Junta, 1513.
Type (red and black).

2447. Liber Quindecim Missarum a diversis auctoribus edite per Andream Antiquum de Montona. Folio. Rome, 1516.
Printed from wooden blocks.

2448. Liber Quindecim Missarum. Another copy.

2449. Missale Aquileyensis. Venice: Petrus Liechtenstein, 1517.
Type (red and black).

2450. Reuchlin, Johannis. De accentibus et orthographia linguæ Hebraicæ. 4to. Hagenoæ, in ædibus Thomæ Ausheloni Badensis, 1518.
Printed from wooden blocks.

2451. Missale Pornamiense. 1524.
Type (red and black).

2452. Folianus, Ludovicus. Musica Theorica. Venice: Jo. Antonius et Fratres de Sabio, 1529.

2453. Aron, Piero. Toscanello in Musica. Sm. folio. Venice: Bernardino et Matheo di Vitali, 1529.

2454. Vanneo, Stephano. Recanetum de Musica Aurea. Folio. Rome: Valerium Doricum, 1533.

2455. Vanneo, Stephano. Another copy.
Printed from wooden blocks.

2456. Lanfranco, Giovan Maria. Scintille di Musica. 8vo. Brescia: Ludovico Brittanico, 1533.
Printed from wooden blocks.

2457. Luscinius, Ottomarus. Musurgia seu praxis musica. Argentorati, Schottus, 1536.
Printed from wooden blocks.

2458. Compendium Musices. Berne: Mathias Apiarius, 1539.
Printed from wooden blocks.

2459. REGULE Musicales. Lugduni: Jacobum Modernum de Pinquenti, 1540.

Type (red and black).

2459*a*. CANTORINUS ad eorum instructionem qui cantum ad chorum p̃tinentem discere concupiscunt. Sm. 8vo. Venice, 1550.

Type (red and black).

2459*b*. MORALIS, Christophori. Magnificat omni-tonum cum quatuor vocibus. Folio. Venice: Antonio Gardano, 1562.

Type.

2459*c*. ANIMUCCIA, Jo. Canticum beatæ Mariæ Virginis. Folio. Romæ, apud haereees Val. et Al. Doricorum, 1568.

Type.

2459*d*. ZARLINO, Gioseffo. Le Istitutioni Harmoniche. Sm. folio. Venice, Senese, 1562.

Type.

2459*e*. PRAENESTINI, Joannis. Missarum. Rome: Aloysiis Doricorum Fratuum, 1570.

Type.

2459*f*. CAROSO, Fabritio. Il Ballarino. Venice: Francisco Ziletti, 1581.

Tablature (type).

2459*g*. FLUDD, Roberto. De Naturæ Simia seu Technica macrocosmi historia in partes undecim divisa. (?) Rome, 1618.

Engraved.

W. A. BARRETT.
W. H. CUMMINGS.
A. H. LITTLETON.

Class G.

BOOK ILLUSTRATIONS AND OTHER SPECIMENS OF ENGRAVINGS, PRINTING IN COLOURS, AND OTHER PROCESSES.

ANY one entering the main upper room of the Caxton Exhibition will notice a large variety of prints affixed to the walls. Some represent work perfect in itself, whilst others represent, in various stages, illustrations of the processes through which it has passed. Let us ask ourselves in what sense do these illustrations represent printing, and what relationship do they bear to each other? The answers are simple enough. They represent the growth of illustrative art in connection with printing from its first dawn, as shown in the early wood-cuts and the highly finished and delicate specimens of copper-plate engraving, down to the various processes for which the present day is distinguished. All these varieties are knit together by the ceaseless desire of the artist to achieve greater freedom of utterance and a larger field for his work. The difference comes out in contrasting the books of the present with those of the past. In the manuscript books which preceded the introduction of printing, the illustrations with which they were enriched were of necessity the work of the artist himself, and thus the whole value of his teaching rested within the covers of the Missal or Psalter, and perished as the book perished. At the present day all this is changed, but how gradually and with what tentative effort is best told by the examples which are hanging on the walls or enclosed in the cases.

It would seem probable that metal-plate engraving preceded the introduction of ordinary block printing. The system of enchasing and enriching silver and steel expanded with the growth of art. In the Print-Room of the British Museum may be seen some special examples of rare beauty, as also the mode by which the artist tested the progress of his work—in the earlier instances by sulphur casts, and in the later instances by impressions on paper; in the same way as engravers on silver obtain an impression of their work at the present day. The transition from such productions to that of ordinary copper-plate engraving and printing, using the skill for the purposes of illustration, was both obvious and direct. It is curious as illustrating this point, that the Dante of 1481, in the Grenville Library in our National Museum, is illustrated with nineteen copper-plate engravings, two of which are impressed on the same paper as that of the text, while the remainder are pasted on.

The step from metal-plate engraving to that of utilizing wood-blocks for the same purpose was at once natural and easy. It was obvious that the block which could furnish an adequate material for producing perfectly formed letters could, without any great difficulty, furnish the same vehicle for illustrative purposes. It may be noted that amongst the earliest printed books, this embryo form of illustration manifests itself, either in the shape of initial letters or small ornamentations at the end of the chapters. The idea of using wood-blocks for the purposes of illustration having once taken root, it was not slow to manifest its power, and in a very short time the artistic skill of Albrecht Dürer and others gave to the world a series of illustrations, many of which to-day adorn the Caxton Celebration under the heading of the Caspari Collection. This collection is especially valuable as illustrating the growth of wood-engraving from its earliest efforts up to the most finished productions of to-day.

The skill of the first wood engravers was essentially the skill of the artists speaking through a new medium. They were artists even more than they were engravers, for many learnt engraving that their thoughts might be properly interpreted. It is easy to understand the intense sense of pleasure with which they devoted themselves to their work. To them, the introduction of printing opened a new world and a new sense of power. The previous efforts had been for the exclusive enjoyment of the few, but the process of engraving gave their teaching to mankind. The novelty wore off, as all novelty does wear off, and with the stale breath of custom arose a new class of handicraftsmen, who were translators of other men's thoughts. The art of engraving, no doubt, suffered in one sense by the change, but gained in another: if artists no longer devoted their time to carrying out the engraver's work, they were still enabled to sketch on the wood, allowing the inferior skill to carry out the more technical work.

Among the earlier wood-engravings there is great breadth, vigour and beauty, but there is at the same time an absence of the delicacy and minute finish which was obtainable from copper-plate engraving. It thus happened that, although the two processes developed side by side, the etchings of Rembrandt and others, and the introduction of mezzotint and aquatint gradually gave to copper-plate engraving a superiority in delicacy, force and finish, which won for it a nominal superiority, and it has been left for wood engraving in our own day to contest the supremacy in the work of Bewick, Whymper, Dalziel, Swain and others. A series of woodcuts by these artist-engravers may be seen on the walls facing the Caspari Collection, and which well illustrate the difference between our own time and four hundred years ago.

One of the earliest efforts in connection with wood-engraving was to apply to the work the addition of colour, and although the earliest examples have not the skill which characterizes the work of to-day, yet it is impossible to ignore the knowledge and taste which was then manifested. Any one who will refer to the earlier illustrations of the Caspari Collection will note, that not only were tint-blocks in constant use, but they are prepared with a vigour and skill that indicate the touch of the artist. In our own day we have gone far beyond, and we have been enabled to do so by absorbing improvements made in connection with other descriptions of work. For instance, the discoveries of aquatint and zincography have both been utilized, to obtain at once greater freedom of outline and greater softness and modulation of tint. In some of the examples exhibited by Messrs. Leighton, Marcus Ward, Whymper and others, may be seen delicacies of tint and finish in many cases approaching those to be found in a fine water-colour drawing. The great value of many of these productions is, that they are printed by steam presses and produced in enormous quantities at comparatively small cost. They represent in the fullest sense of the term the appreciative taste of our day.

In the art of printing, for art it may fairly be called, discoveries arise in constant succession, now in one branch and now in another, but always adding to the grandeur of the scope of the art itself. One of those which has served greatly to modify our conceptions of printing was that of lithography, for it at first sight seemed to bring the pencil of the artist into direct association with the printing press. It has not quite realized its original idea, but it has approached to it so closely that for many purposes it has left little to be desired. In the collection of Messrs. Hanhart may be seen some of the earliest efforts of lithography, and representing as they do the handiwork of Stothard, West, Fuseli, and other great artists, they represent fairly enough the feeling with which artists were willing to accept the new handmaid. In passing, it may be noted that much of the fineness of tint which now characterizes our block colour printing, is due to the teaching of lithography, for it placed before the world a higher standard than had been previously attained.

The association of photography with printing is the last, and will probably form the greatest step that has yet been made. Photography has been utilized in a large variety of ways: it has been used for photographing directly on to the block, for the purpose of the wood-engraver; on to the stone, for the purpose of the lithographer; and also in a variety of ways for reproducing by printing the photograph itself. Some of these are marvellous for the delicacy and beauty of the work. In some instances, as in the productions of Durand and Goupil, for example, it is difficult to draw a distinction between the photograph and the printed copy, so perfect is the reproduction. In others, as in the photogravure, of which a large series of examples are in the present Exhibition, it is only necessary to say that the delicacy, beauty, and vigour are very conspicuous. One other discovery may be noted, that of stenochromy; it is both curious and unique. It consists of a solid block of colour, made up of a variety of tints so as to constitute the whole of a picture, and is printed by a process which consumes a minute portion of the block at each impression, so that eventually the block is eaten away. The finish to the picture is, in some instances, given by the Woodburytype, and the effect is very delicate. There are several other applications of Photography, each of which no doubt possesses merits of its own; they are too minute to come within the scope of this introduction; but they will be found at the right hand on entering the room from the main staircase.

Throughout the whole changes which the art of engraving has undergone, two points are conspicuous: one is the modification of the vehicle by which the artist, whether writer or draughtsman, is brought more definitely into connection with the great mass of the world; the other is the constantly increasing facility for the dissemination of the teaching itself.

SECTION I.—*Woodcuts.*

2460.

VITAS Patrum. About 1470. Sine loco et anno.
Lent by J. E. Hodgkin, Esq., F.S.A.

An edition nearly akin to "Hain, *5603," but not identical. In low Saxon, with some of the quaintest cuts of the period. Interesting as being the same work which Caxton "reduced into Englyshe from the Frenshe."

2461. VALTURIUS de re militari. J. of Verona. 1472. Folio.
Lent by Earl Spencer.

First dated book executed in Italy with wood-engravings.

2462. BREYDENBACH, Johannes de. Peregrinatio. Mentz: Erard Reuwich, 1486. Folio. *Lent by Earl Spencer.*

One of the first books of travels printed, and the first illustrated with folding views.

2463. NUREMBERG Chronicle. Koberger, 1493. Folio.
Lent by H. White, Esq.

Compiled by H. Schedel, a physician of Nuremberg, and containing woodcuts by Wohlgemuth, Albrecht Dürer's master, and Pleydenwurff.

There must have been a large number of copies printed, as it is by no means an uncommon book.

2464. NUREMBERG Chronicle. A second copy.
Lent by Sir Charles Reed.

2465. POLIPHILI Hypnerotomachia. Venice. Aldus, 1499. Folio.
Lent by Earl Spencer.

First edition. The wood-engravings are supposed to have been designed by Giovanni Bellini. Of this work there are numerous copies known.

2466. MONTE Sancto di Dio. Nicolo di Lorenzo. Florence, 1477. 4to. *Lent by Earl Spencer.*

First book known containing copper-plate engravings, which are supposed to have been designed by Sandro Boticelli, and executed by Baccio Baldini.

2467. PTOLEMÆUS. Latine. Arnoldus Buckinck. Rome, 1478. Folio. *Lent by Earl Spencer.*

The second printed book containing copper-plate engravings. This work was commenced by Sweynheym, who died before its completion.

2468. DANTE. La Divina Commedia. Col commento di Christophero Landino, Nicolo di Lorenzo della Magna. Florence, 1481. Folio. *Lent by Earl Spencer.*

Contains twenty copper-plates, supposed to have been designed by Boticelli and engraved by Baccio Baldini.

2469. GEMINI, Thomas. "Compendiosa totius Anatomie delineatio &c. exarata per Thomam Geminum Londini." With a curious, elaborate, and ornamental title-page, with the Royal Arms in the centre, and numerous other full-page copper-plate engravings. First edition. Folio. Colophon, "Londini in officina Ioanni Herforde: Anno Domini 1545."
Lent by Messrs. S. and B. Nock.

This is the first edition of the first illustrated book with the engraver's name, containing copper-plate engravings, and the first work containing copper-plates of any merit.

2470. GENEALOGIE des Roys de France. Paris. Pierre Vidone, for Galliot Du Pré. 1520. Vellum.
Lent by J. E. Hodgkin, Esq., F.S.A.

A roll, with illuminated miniatures, beautifully printed. Said to be unique.

2471. THEURDANCKH. Augspurg, 1519. *Lent by H. White, Esq.*

A chivalric and allegorical poem, written by Melchior Pfinzing, on the celebration of the marriage of Maximilian I. and Mary of Burgundy. It contains a series of woodcuts, some of them executed by Hans Schaufelain.

Selection of Wood-engravings, Chiaro-oscuros, &c., illustrating the progress of Book illustration. Lent by Michael Caspari, Esq.

GERMAN WOODCUTS.

2472. ANONYMOUS. Christ on the Cross. Schrot Blatt.

2473. ANONYMOUS. Death with Hour-glass attacking a Nun.

2474. ANONYMOUS. Saint Agnes.

2475. ANONYMOUS. Jesus adored by Moses, John, Mary, &c. 1470?

2476. ANONYMOUS. An Indulgence for Pilgrims, under the patronage of Saint Wolfgang. Block print.

2477. ANONYMOUS. The Three Maries at the Sepulchre and the Resurrection. Block print.

2478. ANONYMOUS. A Female Saint. Block print.

2479. ANONYMOUS. Burial of Christ, the three Maries bewailing. Block print.

2480. ANONYMOUS. The Madonna and Child, with St. Catherine, and two other Females with their heads crowned. Block print.

2481. ANONYMOUS. Christ on the Cross, with the Madonna and St. John. Block print.

2482. ANONYMOUS. A composition in eight compartments, four of them having letterpress. Block print.

2483. ANONYMOUS. St. Peter and St. Paul holding the Sudarium.

2484. ANONYMOUS. Specimen of block printing. White letters on black ground. Eight lines, with border beneath.

2485. ANONYMOUS. The Infant Christ holding a Lily, with the name "Jesus" inscribed on a black ground, three skulls and cross bones; in two compartments. Block print.

2486. ANONYMOUS. Christ as the Redeemer holding a globe, German inscriptions around. 1474.

2487. ANONYMOUS. Six book illustrations: Birth of Christ; The Angels appearing to the Shepherds; Presentation; Adoration of Magi; Flight into Egypt; Joseph as the Carpenter; and four initial letters. 1470-1475.

Lent by Michael Caspari, Esq.

2488. Anonymous. Two subjects: The Birth of Christ; Adoration of Shepherds. 1475.

2489. Anonymous. The Last Judgment. In the Manière criblée.

2490. Anonymous. Christ crucified on a Tree in the form of the Cross, Saints and Angels above, other Angels offering Flowers. 1475.

2491. Anonymous. The symbols of the Evangelists. 1480.

2492. Anonymous. A representation of Purgatory. 1480.

2493. Anonymous. Adam and Eve supporting an Arch, Bird's nest, and a Lion.

2494. Anonymous. Scenes from the life of Christ, Saints introduced; probably published by Koburger. 1480-1485.

2495. Anonymous. Doctors of the Law in consultation under an Arch decorated with foliage. 1480.

2496. Anonymous. Five subjects from the Koburger Bible of 1483: Job, Esther, Tobit, and subjects from the Apocalypse.

2497. The Trinity; probably by Wechtlin. 1485?

2498. Anonymous. The Almighty accompanied by Angels. From Mandeville's Travels, Strassburg, 1488.

2499. Anonymous. Sanct Lebuin. 1489.

2500. Anonymous. A Bishop kneeling before an Altar; coloured. 1490.

2501. Anonymous. Christ crucified on a Tree in the form of the Cross, with Eagle above. 1490.

2502. Anonymous. Christ on the Cross, Mary Magdalen and St. John standing at the sides, The Evangelists at the corners. 1490.

2503. Anonymous. Saint sitting under Trees, reading a Book which is lying on a Pulpit; the emblems of the Evangelists in the corners. White on a black ground. Pomerium. 1490.

2504. Anonymous. Madonna and Child crowned by two Angels. The emblems of the Evangelists in the corners. 1490.

2505. Wohlgemuth; attributed to. Seven subjects: Adam and Eve; Finding of Moses; Presentation; Massacre of the Innocents; Christ walking on the Sea; Driving out the Money-changers; Washing the feet of his Disciples. From "Schatzbehalter." 1491.

Lent by Michael Caspari, Esq.

2506. Anonymous. A Pilgrim, from "Fasciculus Temporum." 1492.

2507. Wohlgemuth. Title and principal Cuts from the Nürenberg Chronicle. 1493.

2508. Anonymous. From Terentias, Grüninger in Strasburg, 1496. Representing a Theatre in the Olden Time.

2509. Anonymous. From the Ship of Fools by Sebastian Brandt, first illustrated edition, 1497.

2510. Anonymous. Ten subjects: Title and principal Cuts from the Cologne Chronicle. 1499.

2511. Dürer, Albrecht. The Adoration of the Magi.

2512. Dürer, Albrecht. St. Christopher.

2513. Dürer, Albrecht. The Great Passion.

2514. Dürer, Albrecht. The Little Passion.

2515. Dürer, Albrecht. The Apocalypse, with Latin text.

2516. Dürer, Albrecht. The Apocalypse in three different states.

2517. Dürer, Albrecht. The Life of the Virgin.

2518. Dürer, Albrecht. Mary crowned by two Angels.

2519. Dürer, Albrecht. Holy Family with the Rabbits.

2520. Dürer, Albrecht. The Holy Trinity.

2521. Cranach, Lucas. Repose in Egypt.

2522. Cranach, Lucas. The Entombment, from the set of the Passion.

2523. Cranach, Lucas. Two subjects: The Apostles St. Thomas and St. Matthew.

2524. Cranach, Lucas. The Martyrdom of St. James the Greater.

2525. Cranach, Lucas. Decapitation of St. John.

2526. Cranach, Lucas. St. Jerome penitent.

2527. Cranach, Lucas. St. Catherine.

2528. Cranach, Lucas. The Great Stag Hunt.

2529. Cranach, Lucas. The Tournament of 1506.

Lent by Michàel Caspari, Esq.

2530. Cranach, Lucas. The Tournament with Lances.

2531. Cranach, Lucas. The Tournament with tapestry of Samson struggling with the Lion.

2532. Cranach, Lucas. The Tournament with Swords.

2533. Cranach, Lucas, jun. The Four Evangelists.

2534. Cranach, Lucas, jun. Portrait of Augustus, Elector of Saxony.

2535. Burgkmair, Hans. Bathsheba bathing; in richly ornamented border.

2536. Burgkmair, Hans. Three subjects: Saints of the House of Austria.

2537. Graf, Urs. Joàb killing Amasa.

2538. Graf, Urs. Two sheets of Title Borders.

2539. Grien, Hans Baldung. Christ at the foot of the Cross.

2540. Grien, Hans Baldung. A group of Horses.

2541. Grien, Hans Baldung. Portrait of Gaspar Hedion.

2542. Grien, Hans Baldung. The Stag Hunt in Löserwald.

2543. Altdorfer, Albrecht. Ten subjects from the set of the "Fall of Man and his Redemption."

2544. Altdorfer, Albrecht. Virgin and Child in an Altarpiece.

2545. Altdorfer, Albrecht. St. Jerome praying.

2546. Schäufelein, Hans. Christ bearing the Cross.

2547. Schäufelein, Hans. The Adoration of the Magi.

2548. Schäufelein, Hans. The Resurrection. From the set of the Passion.

2549. Schäufelein, Hans. Two subjects from the Theurdanckh, 1517. With letterpress.

2550. Springinklee, Hans. Adoration of Shepherds.

2551. Springinklee, Hans. St. Jerome kneeling in prayer.

2552. Holbein, Hans. Illustrations to the Dance of Death, 1562, not appearing in any other edition.

Lent by Michael Caspari, Esq.

2553. Holbein, Hans. The Patron Saints of the City of Fryburg.

2554. Holbein, Hans. Children playing around a Vase.

2555. Holbein, Hans. A Dagger Sheath, with figure of "Fortuna."

2556. Holbein, Hans. Erasmus with the Terminus, in three states.

2557. Holbein, Hans. Portrait of Johan Stöefler.

2558. Holbein, Hans. Portrait of Johann Indagine, undescribed.

2559. Holbein, Hans. Title, with the Apostles Peter and Paul. First State.

2560. Holbein, Hans. Border with frieze of Tritons; and children playing.

2561. Holbein, Hans. Title, with the Death of Lucrecia.

2562. Holbein, Hans. Title, with the Death of Cleopatra.

2563. Holbein, Hans. Border, with Dance of Peasants; and Peasants chasing the Fox which stole the Goose.

2564. Holbein, Hans. Title, with Solomon accompanied by an assemblage of Philosophers.

2565. Holbein, Hans. A Landscape near the seaside, where a tree is introduced on which Death is sitting holding an hour-glass; on the right a banquetting party. With description in German underneath, illustrating the bad effects of intemperance in love, drink, and play. Curious and undescribed.

2566. Holbein, Ambroise. Book title, the Calumny of Apelles.

2567. Holbein, Ambroise. Book title, "Hercules Gaulois."

2568. Holbein, Ambroise. Book title, "Imago vitæ aulicae."

2569. Lutzelberger, ascribed to; Portrait of David Byrglin.

2570. Anonymous. Portrait of Geiler v. Keisersperg.

2571. Necker, Jost de. The Dance of Death,—Peasant and Judge.

2572. Necker, David de. The Flight into Egypt.

2573. Beham, Hans Sebald. Holy Family seated under a Tree.

2574. Kandel, David. Portrait of Hieronymus Musarius Vicentinus

Lent by Michael Caspari, Esq.

2575. Flötner, Peter. Ornament, with two foxes accompanied by grotesque figures.

2576. Schoen, Erhard. Soldier in Armour sitting under the portal of a House.

2577. Anonymous. St. John preaching; baptizing of Christ; Decapitation. Undescribed.

2578. Amman, Jost. Portrait of the Duke of Wittemberg, in a rich border.

2579. Amman, Jost. Emblematical subject. A man holding his knee on a bull and stabbing him with a dagger.

2580. Amman, Jost. Four subjects: Faith, Hope, Concord and Fortune. From "Wappen und Stammbuch."

2581. Amman, Jost. Twelve subjects: Illustrations to his Book of Trades.

2582. Amman, Jost. The Seven Liberal Arts.

2583. Solis, Virgilius. Bible Illustrations. Adam and Eve, and Jacob's dream.

2584. Solis, Virgilius. Portrait of Frederic of the Palatinate.

2585. Solis, Virgilius. The Arms of the Pfinzing Family.

2586. Schwarzenberg, Melchior. Allegorical Piece: Justice, Peace, and Liberty.

2587. Lorch, Melchior. Woman riding on Horseback, with Child behind her; carrying Geese.

2588. Lorch, Melchior. The Deluge.

2589. Scharffenbergk, George. View of the City of Görlitz, 1566.

2590. Stüber, Wolf. Adoration of Shepherds.

2591. Stimmer, Tobias. Portrait of D. Stephani Brechteli.

2592. Stimmer, Tobias. Portrait of Carl Mieg.

2593. Holtzmeyer, Peter. Frieze with floral ornaments, and a child in one corner.

2594. Unger, T. Georg. Two genre pieces.

Lent by Michael Caspari, Esq.

2595. UNGER, T. G. Gottlieb. The Women of Weinsberg, the artist's most important work.

2596. UNGER, T. G. Various genre pieces.

2597. GUBITZ, F. W. Various vignettes.

2598. GUBITZ, F. W. The Departure from Regensburg. In two states.

2599. HÖFEL, Bl. An Old Woman with Prayer Book.

2600. RICHTER, Ludwig. Vignette of trumpets. With inscription, "Thanks to the Lord."

2601. GABER, A. Bible subjects.

2602. FLEGEL, J. G., after W. Kaulbach. The Witches in Macbeth, drawn on the block by Professor Eichens.

2603. PLETSCH, Oscar. Bible subjects.

2604. ANONYMOUS. The Head of Christ, and the Madonna and Child.

2605. ANONYMOUS. Portrait of Hans Sachs. Title, with Vignette.

2606. ANDREAE, C. The Prodigal Son. Designed for a vignette.

2607. ANONYMOUS. The Trinity, with figures of Christ, Moses, the Evangelists, &c. Title to "The Seven Ravens."

MISCELLANEOUS SUBJECTS.

2608. THE Master R. P. A rich border in the manière criblée, Mayence. 1518.

2609. WECHTLIN, in the style of. Title-page with a Satyr family, &c. In the manière criblée. 1518.

2610. ANONYMOUS. Title with floriated and intricate pattern of ornamentation. 1518.

2611. DÜRER, Albrecht. Title with Satyrs chained together.

2612. DÜRER, Albrecht. Title with subject of the Baptism of Christ.

2613. CRANACH, Lucas. Title, with Christ on the Cross, surrounded by angels. 1523.

2614. WORMS, Anton von. Title, the Labours of Hercules.

Lent by Michael Caspari, Esq.

2615. ANONYMOUS. Rich border, with portrait of Duke Hendrick of Saxony in armour. 1541.

2616. SOLIS, Virgilius Titles to Old and New Testaments, subjects in compartments. 1560.

2617. HOLBEIN, Hans. Titles to Galenus, Basel, 1562: Venice, 1565, from the same design, but cut by a different hand.

2618. SCHWARZENBERG, Melchior. Title to a book of architectural designs. 1564.

2619. AMMAN, Jost. Title of Old Testament, with subjects in compartments, coloured. 1564.

2620. LEVY, A. Subject, representing a man uncovering his bosom, with two other men in the background, in the style of Francesco Goya, probably French work.

DUTCH WOODCUTS.

2621. ANONYMOUS. An Indulgence for Pilgrims, with representation of the Trinity. End of 15th century.

2622. METSIS, Quintin. 1480-1488. Bible subjects.

2623. LEYDEN, Lukas van. Adam and Eve.

2624. LEYDEN, Lukas van. The garments of Joseph shown to Jacob.

2625. LEYDEN, Lukas van. The three Heroes of Israel.

2626. LEYDEN, Lukas van. Virgil suspended in a Basket.

2627. BOSCH, Hieronymus. The Temptation of St. Anthony.

2628. ASSEN, Walther van. SS. Ann and Elizabeth; the Flight into Egypt.

2629. ASSEN, Walther van. The Flagellation. From a set of the Passion.

2630. ASSEN, Walther van. A Lady riding upon a Mule, Philip II., Charles V., and the Emperor Maximilian on Horseback.

2631. KIRMER, Michael. Title in compartments. 1534.

2632. BRAY, Dirk de. The Sudarium, printed in two colours.

2633. BRAY, Dirk de. Landscape in an oval.

Lent by Michael Caspari, Esq.

2634. Bray, Dirk de. Portrait of Solomon de Bray.

2635. Sichem, Christoph van. Head of a Man, after Matham, 1613.

2636. Sichem, Christoph van. Head, after Goltzius, 1607.

2637. Jegher, Christoffel. Arabesque, with an Angel introduced.

2638. Jegher, Christoffel, after Rubens. Christ and St. John with Lamb.

2639. Jegher, Christoffel, after Rubens. Temptation of Christ.

2640. Jegher, Christoffel, after Rubens. Hercules killing Cacus.

2641. Jegher, Christoffel, after Rubens. Repose in Egypt.

2642. Jegher, Christoffel, after Rubens. "Le Jardin d'Amour."

SPANISH WOODCUT.

2643. Morante, Bartolomée. Branch of Tree, with Birds and Butterfly. 1630.

ITALIAN WOODCUTS.

2644. Anonymous. Title border, with figure of Christ and embellished with grotesque ornamentation. *c.* 1480.

2645. Anonymous. Five Illustrations to "Poliphili Hypnerotomachia." 1499.

2646. Montagna, Benedetto. Title illustrated with a vignette of the Resurrection of Christ, with Cross and Lamb. 1501.

2647. Anonymous. Triumph of Julius Cæsar, after Andrea Mantegna.

2648. Anonymous. Subject from Roman History. A triumphal March, with Death on the left leaning against a tree.

2649. Mantegna, Andrea. Christ on the Cross, Virgin and Child in the Clouds surrounded by Saints.

2650. Mantegna, Andrea. Coronation and Burial of the Virgin.

2651. Mantegna, Andrea. Christ on the Cross, with St. John and Mary.

2652. Anonymous. Rich border, two Angels holding a Shield ornamented with grotesque figures. In the manière criblée.

Lent by Michael Caspari, Esq.

2653. Mantegna, Andrea, attributed to. Rich title border, enclosing subject of the Presentation in the Temple.

2654. Mantegna, Andrea, attributed to. Rich title border, with composition of Christ carried to Heaven by Angels, and adored by the Apostles.

2655. Anonymous. The Expulsion of Adam and Eve, top and bottom enriched with floral ornamentation, with vignettes of the Sun and Moon, &c. Dated 1503.

2656. Anonymous. Cain and Abel, from the same work.

2657. Calcar, Jean de. Bust of Vesalius. 1542.

2658. Boldrini, Nicolo, after Titian. Betrayal of Samson.

2659. Boldrini, Nicolo, after Titian. The Six Saints.

2660. Boldrini, Nicolo, after Titian. Landscape, with Woman milking a Cow.

2661. Vicentino, Guiseppe Nicoletto, after Raffaello. Massacre of the Innocents.

2662. Cambiasi. Triumph of Galathea.

2663. Scolari, Giuseppe. St. Jerome in the Desert.

2664. Porta, G. del Salviati. Christ on the Cross embraced by the Magdalen, with Mary and John standing near.

2665. Coriolano, J. B. St. Borromeo before an Altar.

2666. Belemo, Antonio, after Parmigiano. Adonis with Bow and Arrow.

2667. Nuvolone, C. F. The Holy Family.

French Woodcuts

2668. Anonymous. Bible illustrations. 1470-1480.

2669. Anonymous. The Trinity, Tree of Jesse, and the Madonna. In the manière criblée. 1490-1495.

2670. Anonymous. Emperor and the Seven Electors. In the manière criblée. 1490-1495.

Lent by Michael Caspari, Esq.

2671. Anonymous, from a Livre d'Heures, Simon Vostre, Adoration of the Shepherds, Magi, and Massacre of the Innocents. 1498-1500. On vellum.

2672. Anonymous, from a Livre d'Heures, Simon Vostre. Complete set of the Dance of Death. 1498-1500. On vellum.

2673. Anonymous, from a Livre d'Heures, Simon Vostre. Borders. 1498-1500.

2674. Anonymous, from a Livre d'Heures, Antoine Kerver. The Presentation, and the Raising of Lazarus. 1498-1500. On vellum.

2675. Anonymous, from a Livre d'Heures, Gilles Hardouyn. The Salutation, Crucifixion, Mary adored, Conversion of St. Paul. All in the manière criblée, printed on vellum. 1498-1500.

2676. Anonymous. Christ on the Cross, first leaf of a New Testament; the Trinity and the Evangelists. 1500.

2677. Anonymous. The Creation, first leaf of an Old Testament. 1505-10.

2678. Anonymous. Saint writing, with Popes and Bishops, in border of compartments with Moses, the Prophets, Evangelists, &c. In the manière criblée. 1510.

2679. Anonymous. The Tree of Justice. An Emperor standing on the Root, and holding the branches. In the manière criblée. 1510.

2680. Anonymous. Tree of Consanguinity. An Emperor standing upon the Tree, holding its branches. In the manière criblée. 1510.

2681. Anonymous. Illustrations to "Lancelot du Lac." Leaves 58, 81. 1513.

2682. Anonymous. Title border, with subject of Christ on the Cross, with St. John and Mary. Printed on vellum. 1515-20.

2683. Anonymous. Book illustrations from "Galien Romaunt." 1525.

2684. Anonymous. Illustration from Pierre de Crescens, with subject; Husbandry. 1532. In four compartments.

2685. Anonymous. Illustration from Pierre de Crescens, illustrating Sowing and Reaping. 1532.

2686. Tory, Geofroy. Flight into Egypt. 1525-30.

2687. Tory, Geofroy. Title, with printer's device of R. Stephani. At the top, exquisite vignette, 1546.

Lent by Michael Caspari, Esq.

2688. Tory, Geofroy. Aaron as High Priest. 1546.

2689. Woeiriot, Pierre. Group of figures in Roman Costume.

2690. Jollat, M. A Warrior in Armour.

2691. Jollat, M. Group of Soldiers and Civilians before a tent; Artillerymen loading a Cannon. In two compartments.

2692. Bernard, Solomon, called "le petit Bernard." Illustration to the Apocalypse.

2693. Bernard, Solomon, called "le petit Bernard." Bible illustrations.

2694. Anonymous. Christ on the Cross, which the Magdalen embraces, Mary and John standing near.

2695. Tortorel, Jean. "L'Enterprinse d'Amboise."

2696. Ecman, Eduardo, after Jaques Callot. Battle of King Tessi. 1620.

2697. Breviere, after Grandville. The Owl and the Hare.

2698. Jonnard. Wolves and the Sheep. From Doré's Fables.

2699. Ligny, Ad. The Two Goats. From Doré's Fables.

2700. Pannemaker, Dom. The Deluge, Jesus Praying. From Doré's Bible.

2701. Pannemaker, Dom. The Finding of Moses; Christ and the little Children. From Doré's Bible.

2702. Trichon-Monvoisin. Dante and Laura. From Doré's Dante.

2703. Laplante, after Giacomelli. Vignette from Michelet, "L'Oiseau, Suite du Rossignol."

2704. Hildebrand, after Giacomelli. Vignette from Michelet, "L'Oiseau."

2705. Jouard, after Durand. Christ and Woman at the Well. From the life of Jesus.

Lent by Michael Caspari, Esq.

ENGLISH WOODCUTS.

2706. TITLE with illustration, Dives and Lazarus. Printed by Pynson. 1515.

2707. TITLE. Printed by Richard Hearn. 1641. Design bearing the date of 1574.

2708. ALKEN, Henry. Group of Animals.

2709. ARMSTRONG. An illustration to a Ballad, "Sir Patrick Spence."

2710. AUSTIN, Samuel. Bible subjects.

2711. BLAKE, William. Illustrations to a Nurse's Song; inscribed "Eclogue."

2712. BYFIELD, John. Portrait, and four illustrations to Grimm's German Stories, after G. Cruikshank.

2713. BAGG, Thomas. The Twelve Months.

2714. BRANSTON, Frederick William. "Faith," "Rescued."

2715. BRANSTON, Frederick William. "Elephant in the Moon."

2716. CRUIKSHANK, George. Six Proofs. Three Courses and a Dessert; Gentleman in Black, &c.

2717. CLENNELL, Luke. The Finding of Moses.

2718. CLENNELL, Luke. "The Soul engaged."

2719. CLENNELL, Luke. Ship at Sea. From Falconer's Shipwreck.

2720. DUDLEY, Henry. Old Seal. Said to be one of the finest specimens of wood-engraving ever executed.

2721. DUDLEY, Henry. A Vault, engraved on the block without the design being indicated upon it by the artist in the first instance.

2722. DALZIEL, Fitzgerald. "Lily's Ball."

2723. HOLE, Henry. "Seed sown." With letterpress.

2724. HUGHES, Jane. Illustrations to sonnets entitled the "Passionate Pilgrim," and "Venus and Adonis."

2725. JACKSON, John, after Harvey. Subject from Northcote's Fables.

2726. JACKSON, W., after John Gilbert. Welcome Guests at Mardon Hall.

Lent by Michael Caspari, Esq.

2727. Leech, John. Various subjects after his designs.

2728. Lee, John. Illustration to an Eastern Story.

2729. Landells, Ebenezer. Two Bible subjects and four designs from Northcote's Fables.

2730. Linton, Henry. Christ with Lily, and Child in a Cradle sleeping.

2731. Linton, William James. A Fruit Piece.

2732. Measom, William. Fairy Subject.

2733. Mosses, Thomas. Shepherd Boy, after Reynolds; Death of Absalom; the Harlot's Progress, after Hogarth.

2734. Nesbit, Charlton. St. Nicholas Church, Newcastle.

2735. Nesbit, Charlton. The Daughters of Jerusalem. Sinners hiding.

2736. Nesbit, Charlton, after Harvey. Subject from Northcote's Fables.

2737. Powis, William Henry. View of Mount Vesuvius.

2738. Scott, Thomas. Portrait of the Reverend Thomas Scott.

2739. Sears, Matthew U. W. Child sitting in Chair with Playthings before him.

2740. Smith, John Orrin, after Harvey. Views of Elba and Florence.

2741. Thomas, William, after Fitzgerald. Fairyland.

2742. Thomas, W., after J. Philipp. Gossip at a Well.

2743. Thompson, John, after Mulready. Illustration to the Vicar of Wakefield.

2744. Thompson, John. Illustrations to Shakespeare.

2745. Thompson, John, after Harvey. Portrait of Northcote, from his Fables.

2746. Thompson, John, after Horsley. The Village Dance.

2747. Thompson, John, after Mulready. Maidens playing Harps.

2748. Thompson, John, after G. Cruikshank. Tales of Irish Life.

2749. Vizetelli, Frank, after Birket Foster. Studies of Children, &c.

2750. Vizetelli, Frank. Title-page, with ornamentation.

2751. Williams, Samuel. An Altar Piece.

Lent by Michael Caspari, Esq.

2752. Anonymous. Young Man lying under a Tree, a Veiled Woman hovering over him : A Flower-piece.

American Woodcuts.

2753. Anderson, called the American Bewick. The Creation; Nathan reproving David.

2754. Anderson. "Fezzan Ram."

2755. Davis, J. P. Party Rowing, Old Barns Tenantry.

2756. Ivengling, F. Indians, Sea, Rocks, and Icebergs. Vignette.

2757. King, F. S. "For Cupid Dead," "Interval in the Swamps."

2758. Minton, J. "Torpedoes?"

2759. Nichols, D. Portrait of Shakespeare. In the manière criblée.

2760. Spiegle. Two Portraits, one of Benvenuto Cellini.

Prints in Chiaro-oscuro.

Italian.

2761. Carpi, Ugo da. After Raffaello. David cutting off the Head of Goliath.

2762. Carpi, Ugo da. After Parmigiano. Diogenes.

2763. Carpi, Ugo da. After Raffaello. Hercules killing the Lion.

2764. Carpi, Ugo da. After Parmigiano. Saturn. First and second state.

2765. Carpi, Ugo da. After Peruzzi. Envy driven from the Temple of Muses.

2766. Andreani, Andrea. After Beccafumi. The Sacrifice of Abraham. From the pavement of the Cathedral at Siena.
In ten sheets complete.

2767. Andreani, Andrea. After Ligozzi. Virgin and Child accompanied by Saints. First and second state.

2768. Andreani, Andrea. After Jacopo Ligozzi. Virtue. First and second state.

2769. Andreani, Andrea. Fortunio. An allegorical subject of Death.

Lent by Michael Caspari, Esq.

2770. Vicentino, Joseph Nicolo. After Parmigiano. Christ healing the Lepers. First state.

2771. Trenta, Antonio da. After Parmigiano. Martyrdom of Peter and Paul.

2772. Trenta, Antonio da. After Parmigiano. A Man seated ; seen from behind.

2773. Coriolano, Bartholomew. After Guido Reni. An allegory, two Females seated.

2774. Coriolano, Bartholomew. After Guido Reni. Virgin, Child, and St. John. First state.

2775. Coriolano, Bartholomew. After Guido Reni. Alliance of Peace and Abundance. First state.

2776. Anonymous. After Beccafumi. St. Philip.

2777. Anonymous. Silenus supported by a Nymph, and attended by Satyrs.

2778. Gabo, Giolito. Madonna and Child.

2779. Zanetti, A. M. Jacob finding Leah and Rachel at the Well.

German.

2780. Wechtlin, Johannes, attributed to. Cain killing Abel.

2781. Cranach, Lucas. St. Christopher.

2782. Anonymous. Adoration of the Shepherds. 1548.

2783. Busingk, Ludwig. After Lallemand. The Lovers.

2784. Rupprecht, F. C. Madonna and Child.

Dutch.

2785. Teunissen, Cornelius. The Last Supper.

2786. Goltzius, Heinrich. Hercules killing Cacus.

2787. Goltzius, Heinrich. Neptune and Flora.

2788. Goltzius, Heinrich. Four landscapes.

2789. Bloemaert, Abraham. Holy Family.

Lent by Michael Caspari, Esq.

2790. Jegher, Christoffel. After Rubens. Portrait of a Man wearing a Beard.

2791. Moreelsen, Paul. Death of Lucretia.

English.

2792. Skippe, John. The Entombment; Six Monks.

2793. Jackson, J. B. The Finding of Moses.

Colour Printing.

2794. Flötner, Peter. A Soldier.

2795. Anonymous. Book title, Wittenberg, 1522.

2796. Anonymous. Book title, Hannssen Schobsser. Munich, 1524.

2797. Gubitz, F. W. Christ with Globe. After Cranach. Printed, according to Jackson and Chatto, from at least ten blocks.

2798. Gubitz, F. W. Title and two illustrations.

2799. Flegel, J. G. Vignette. After L. Richter. Inscribed, "Ich habe mein Liebchen," &c.

End of the Caspari Collection.

Lent by C. W. H. Wyman, Esq.

2800. Lignotint. Two frames, showing examples of Binfield's lignotint transfers, with woodcut and original drawing in each.

Lent by J. Ph. Berjeau, Esq.

2801. Wooden Block: being a page of the Biblia Pauperum as reproduced by J. Ph. Berjeau.

Lent by Dalziel Brothers.

2802. Various Designs. Drawn by William Harvey. Engraved by Dalziel Brothers.

2803. Subjects from Alison's Europe. Drawn by Sir John Gilbert, R.A. Engraved by Dalziel Brothers.

2804. Pictures of English Landscape. Drawn by Birket Foster. Engraved by Dalziel Brothers.

2805. The Parables of our Lord. Drawn by J. E. Millais, R.A. Engraved by Dalziel Brothers.

2806. Illustration to the Sleeping Beauty. Drawn by Richard Doyle. Engraved by Dalziel Brothers.

2807. Scenes from the Arabian Nights. Drawn by T. Dalziel. Engraved by Dalziel Brothers.

2808. English Landscapes. Drawn by J. W. North. Engraved by Dalziel Brothers.

2809. Rustic Life. Drawn by G. I. Pinwell. Engraved by Dalziel Brothers.

2810. Highland Scenes. Drawn by J. T. Reid. Engraved by Dalziel Brothers.

2811. Designs by various artists. Engraved by Dalziel Brothers.

2812. Graphotype Specimens illustrating the Graphotype Process.

Lent by the Misses Bewick.

2813. Proofs of Wood-Engravings by Thomas Bewick.

Lent by the Proprietors of the "Illustrated London News."

2814. Specimens of Wood Engravings from the "Illustrated London News."

2815. The first volume of the "Illustrated London News."

Lent by Harry Soane, Esq.

2816. Book Plates. Prints of Heraldic Devices, from blocks executed in old-style.

Lent by F. Peter Seguier, Esq.

2817. The Dead Christ, with the Virgin Mary and St. John.

Chiaroscuro woodcut by Andrea Andreani, after a work of Alessandro Casolani, dedicated to Visconti Gonzaga of Mantua, 1593. Brought to England by William Young Ottley, Esq. Containing life-size figures.

Lent by Mason Jackson, Esq.

2818. A History of Quadrupeds, by Thomas Bewick.

2819. A History of British Birds, by Thomas Bewick. Two volumes.

2820. A Treatise on Wood-Engraving, by Jackson and Chatto. First edition.

2821. Diploma of the Highland Society. Engraved on wood by Luke Clennell, a pupil of Thomas Bewick.

2822. St. Nicholas Church, Newcastle-on-Tyne. Engraved on wood by Charlton Nesbit, a pupil of Thomas Bewick.

2823. The Death of Dentatus. Drawn and engraved on wood by William Harvey, a pupil of Thomas Bewick.

2824. Specimens of Wood-Engraving by the late John Jackson.

Lent by the Proprietors of "The Graphic."

2825. Drawings on Wood, Photograph on Wood, Electrotype, Stereotype, Wax Mould, Blocked Block, Boxwood for Engraving, &c.

2826. Original Drawings on paper.

2827. Proofs of the same designs engraved.

Lent by J. Swain, Esq.

2828. Specimen of Wood-engraving by J. Swain.

Lent by A. Brothers, Esq.

2829. Triumph of Maximilian II., by Hans Burgkmair.

Specimens illustrating the earliest invention of Photographing on Wood for engraving. Lent by Robert Langton, Esq.

2830. A Photograph of the Moon, being a page from the "Art Journal" for August, 1854, fully describing the process.

2831. Photograph of a Roman Sepulchral Slab found in the River Ribble, Lancashire. Engraved for Mr. W. A. Abram's "History of Blackburn."

2832. The Coronation of King Edward the Confessor at Westminster. Engraved for Heginbotham's "History of Stockport."

2833. A portion of the Marriage Service, with Rubrics, from a fourteenth century MS. in the Chetham College Library, Manchester.

2834. Self-acting "Mule," photographed from the machine for a new edition of "Encyclopædia Britannica," article "Cotton."

2835. "Mule" for ditto.

Lent by Henry Linton, Esq.

2836. The Sword-bearer. From an etching by Rembrandt.

2837. Ephraim Bonus. From an etching by Rembrandt.

2838. Ecce Homo. From an etching by Van Dyck.

2839. Prisoners in the Vaults of the Hotel de Ville, Paris. From a drawing by Gavarni.

2840. Fruit piece. From a drawing by John Gilbert, R.A.

2841. The Cat. From the painting by Mieris.

2842. A Dominican Monk. From a photograph by Lake Price.

2843. A Monk showing Relics. From a drawing by John Gilbert, R.A.

2844. The Manor House. From a drawing by Samuel Read.

2845. Titian's Schoolmaster. From the painting by Moroni.

2846. Miss Bowles. From the painting by Sir Joshua Reynolds.

2847. Joseph Governor of Pharaoh's Granaries. From the painting by L. Alma Tadema, A.R.A.

2848. An Audience at Agrippa's. From the painting by L. Alma Tadema, A.R.A.

Several of the above were printed at a "Stanhope" press by Messrs. Levy, Robson, and Franklin, formerly of New Street, Fetter Lane. Others are artist's proofs.

Lent by Edward Whymper, Esq.

2849. Specimens. Wood Engraving.

Lent by Thomas John Lawrence, Esq.

2850. Boxwood Blocks. Prepared for wood engraving.

Lent by Reginald W. Palgrave, Esq.

2851. The Miraculous Draught of Fishes; and Death of Ananias, both after Raffaello. By Ugo Da Carpi, a painter and engraver, born in Rome about 1486.

He invented a description of engraving on wood in imitation of drawings by the old masters, known as "Chiaro-oscuro," which was afterwards carried to a much higher point of perfection by other engravers. The method of production was by engraving various wooden blocks for the outline and tints, and printing one over the other. The examples exhibited, as are the majority attributed to Ugo da Carpi, of which between fifty and sixty are known, are masterly, but somewhat slight. See also Nos. 2761 to 2793, Caspari collection.

2852. Andreani, Andrea. The Virgin and Child.

A painter and engraver, born at Mantua, about 1540. He settled in Rome, and followed in the footsteps of Ugo Da Carpi, whose productions he much excelled.

2853. Saint Christopher carrying the infant Jesus. By Lucas Cranach.

An illustrious painter and engraver, and contemporary of Albrecht Dürer, born 1470-2. The works of Lucas Cranach the younger are often mistaken for those of the father, and Bartsch is of opinion that the elder Cranach never engraved on wood, but the preponderance of evidence is the other way. Four examples of his cuts in "Chiaro-scuro" are known.

Lent by Messrs. Howlett and Son.

2854. "Precious Stones and Gems." Specimens of Book illustrations with plates from blocks.

Lent by John Leighton, Esq., F.S.A.

2855. Wood engraving. Various specimens engraved from designs by John Leighton, F.S.A.

Lent by Charles Prætorius, Esq.

2856. Grien, Hans Baldung. Christ and the Apostles. A set of six very rare woodcuts.

2857. Leyden, Lucas Van. The Influence of Women upon celebrated Men. Three from a set of rare woodcuts.

2858. Burgkmair, Hans. Portrait of Johann Paungartner from a rare woodcut.

All from the Fitzwilliam Museum at Cambridge.

Section II.—*Copper-plates.*

Lent by Messrs. Frederick Muller and Co.

2859.

METAL Engraving of about 1450. Christ on the Cross, St. John and Mary. In the manière criblée.

This probably unique plate was found in a manuscript Missal, written in 1459.

Lent by Messrs. Bradbury, Wilkinson, and Co.

2860. Examples of Copper-plate Printing. Nature-printing, &c.

Lent by Benjamin Pardon, Esq.

2861. CHRIST'S Entry into Jerusalem. 16th century.

Lent by T. Fisher Unwin, Esq.

2862. DE Droeve Ellendigheden van den Oorloogh seer derdigh en Konstigh Afgebeeldt door Jaques Callot. Loreyns Edelman, en in druck vytgegeuen door. Gerret van Schagen. Leon. Schenk Excudit.

Eighteen etchings illustrating the miseries of war.

Lent by C. H. Jeens, Esq.

2863. SPECIMENS of Engraving—Foreign Postage Stamps and Bank Notes. Engraved by C. H. Jeens.

Lent by G. W. Reid, Esq., F.S.A.

2864. LIEVENS, Jan. Bust of an Old Man. Very rare.

2865. ANONYMOUS. After Parmigiano. Christ curing the Paralytic.

2866. VICENCE, Nicoletto. After Parmigiano. The Adoration of the Magi. In two states.

2867. CARPI, Hugo da. After Raffaello. The Miraculous Draught of Fishes. First state.

SECTION III.—*Printing in Colours from raised Blocks.*

Specimens showing the development of Stenochromy, lent by E. Meyerstein, Esq.

2868.

SHEET with 70 distinct shades of Colour printed at one impression.

2869. SHEET with 674 distinct shades of Colour printed at one impression.

2870. SHEET with Diagram showing the Colours of the Spectrum.

2871. FIRST Specimen of Printing Curved Lines (on Reps). Stenochromy.

2872. SPECIMEN of Decorative Printing on thick Cloth. Bouquet.

2873. "HARLEQUIN." This Specimen contains upwards of 800 Shades of Colour, and was specially designed and printed to prove that an almost unlimited number of colours can be printed at one operation.

2874. THE Tiger Hunt. Copy of Water-colour Drawing by Mr. Huttula.

2875. SWISS Scenery. Copy of Water-colour Drawing by Mr. A. Hertel.

2876. ERIN'S Daughters. Copy of Oil Painting by Mr. F. G. Kinnaird.

2877. LANDSCAPE, Winter scene. Copy of Oil Painting by Mr. A. R. de Leeuw.

2878. UNDERPRINT of the above.

2879. MOONLIGHT on the Scheldt. COPY of Oil Painting by Douzette.

2880. MADONNA di San Sisto, after Raffaello. Copy of Oil Painting from the Dresden Gallery.

2881. A COTTAGE. With a Woodburytype Photograph printed over it, and Steno and Woodburytype separate.

2882. "YOUR Ancestors." With a Woodburytype Photograph printed over it.

2883. THE Barber's Shop. Showing the Steno and the Woodburytype Photograph separately.

2884. RADDE'S International Colour Scale, in Cloth-covered, Gold-lettered Box, 12½ by 10½ by 2 inches, containing:—An Isolator, A Colour Index, 30 moveable Scales of Spectral Colours, 12 moveable Scales of Grey Tints—together 42 Scales, each shaded in 21 gradations from Black into White, or total, 882 tints of Colour printed at one operation.

Lent by A. Brothers, Esq.

2885. LES Oiseaux Gibier. With illustrations in Chromotypography.

The sheets are arranged in the order of a procession as originally designed by Hans Burgkmair.

Lent by M. Fischbach, Esq.

2886. COPY of Ancient Banner of Strasburg, in Chromo-Typography.

Lent by George Unwin, Esq.

2887. The St. Bernard Dogs. Bagster Process. Finished Print in twenty-five workings.

2887*. The first Illustrations of Printing in Colours from Blocks by Steam Power (1851). *Lent by G. C. Leighton, Esq.*

Lent by Edward Whymper, Esq.

2888. Printing in Colours from raised Blocks. 1. Reproduction in seventeen printings of a water-colour drawing, entitled "Each a share of the Burden," showing the appearance of the print in its successive stages. Printed at an ordinary Albion Press. 2. Reproduction in thirteen printings of a water-colour drawing by Sir John Gilbert, R.A., entitled "The Village Blacksmith," showing impressions of the thirteen printings, and the appearance of the print at its successive stages. Printed on an ordinary Albion press.

Lent by Abraham Johnson, Esq.

2889. Specimen of Colour Printing.

Lent by Messrs. Howlett and Son.

2890. Specimens of modern Gold Printing on Satin.

Section IV.—*Lithographs.*

Lent by C. W. H. Wyman, Esq.

2891.

PILOTY Album. "L'histoire de la Lithographie. La Lithographie inventée par Aloys Senefelder à Munich. L'origine historique et les progrès de cette invention importante, spécialement l'art de dessin sur pierre d'après tous les procedés depuis les premiers essais en 1808 et les epreuves ultérieures à Munich."

The first part contains lithographs from the year 1808 until 1831, and the second from 1831 to 1866, mostly pictures from the Munich Picture Gallery; the impressions are all from first editions. The book contains some superb examples of chalk drawings. It is the property of Herren Piloty and Loeble, of Munich, and the lithographs are many of them very rare.

2892. Portfolio of Early Lithographs.

Sixteen specimens by David Cox, J. D. Harding, and other well-known artists; and six of Furness Abbey by Louis Haghe.

2893. SENEFELDER Album. Herausgegeben von Ferdinand Schlotke. Hamburg, 1871.

Published at Hamburg, November 6th, 1871, exactly one hundred years from the birth of Senefelder. The plates in it exhibit interesting facsimiles of Senefelder's earliest attempts, with the various improvements in the process of lithography from those of 1797-98, 1800, 1803-5, and 1808, down to the latest examples of colour-printing. There are also representations of various presses from the earliest, in 1797, to the steam machine of to-day. The text in German chiefly consists of long extracts from Senefelder's work on the Art of Lithography. This book was compiled and produced by Herr Ferdinand Schloke, himself an eminent lithographer of Hamburg, as a tribute of admiration to the inventor of the art.

2894. JOSEPH and his Brethren. By Owen Jones and Henry Warren.

2895. SCENES from Winter's Tale.

2896. SCENES of Scottish Story. Engravings by William Ballingall.

2897. PRINTING Times. New Series. Vols. 1 and 2. 1875, 1876.

2898. SENEFELDER'S Lithography. The English translation published by Ackerman in 1819. 4to.

2899. HULLMANDEL'S Art of Drawing on Stone. 1824. Small 4to., with plates.

2900. HULLMANDEL'S Manual of Lithography. Third edition, 1832. 8vo.

2901. FIRST Attempts at Lithography. Executed in Stuttgart in 1807.

An interesting and very rare series of examples of lithography in various styles, being the first attempts made at Stuttgart.

2902. SPECIMENS of Improvements in Lithographic Printing. By Hullmandel.

These examples, although comparatively early, are extremely good, and compare favourably with much of the work of a like kind executed at the present time.

2903. STONE of Senefelder's Portrait, and of an Etruscan design. Both given in Senefelder's complete course of Lithography.

By a happy circumstance these two stones, which were printed in Senefelder's work, "L'Art de la Lithographie, 1819," have been preserved, and are now the property of M. J. Walter, head of the firm of MM. Walter frères, lithographers, of Paris.

2904. PORTRAIT of André, Senefelder's associate, who introduced lithography into England under the name of Polyautography.

2905. PORTRAIT of William Day, the first partner of Louis Haghe. By Baugniet.

2906. COPPERPLATE Portrait of Louis Prang of Boston, leading chromolithographer in the United States.

2907. ART Treasures of the Manchester Exhibition.

2908. A THOUSAND-AND-ONE Initial Letters. By Owen Jones.

2909. WELCOME to Alexandra. By Owen Jones.

2910. PARADISE and the Peri. By Owen Jones and Albert Warren.

2911. A HAPPY Trio. Painted by Louis Haghe, and chromolithographed by Risden.

Although long since become eminent as a painter, Louis Haghe commenced his career in this country as a lithographer, and to him England owes some of her best examples of early artistic work on stone. Louis Haghe was for years associated with the late Mr. Day, the title of the firm being Day and Haghe, afterwards Day and Son. Mr. Haghe paints and draws with his left hand.

Lent by S. W. Kershaw, Esq., M.A.

2912. OUTLINES in lithography of the choice illuminated MSS. in the Lambeth Library. Plate paper proofs.

Contains a facsimile of the Gospel of Mac Durnan (ix. Century), noted for its great rarity.

Lent by Thomas Kell, Esq.

2913. PLAYING at School. After Birket Foster.

2914. THE Goatherd. After Birket Foster.

2915. BELLAGIO, Lake of Como. After Birket Foster.

2916. THE Ferry Boat. After Birket Foster.

2917. THE Dead Gull. After Birket Foster.

2918. GEMS of Art. A series of 12 subjects. After Birket Foster.

2919. THE Hill-side. After Birket Foster.

2920. THE Gamekeeper. After J. Hardy.

A set of progressive printings illustrating the method of producing a chromolithograph from 15 separate stones.

2921. Example from Engraving on Stone.

2922. Example from Ink Work on Stone.

Lent by Michael Hanhart, Esq.

2923. SPECIMENS of Polyautography by Andre. 1801. Drawn on stone by B. West, R.A., Henry Fuseli, R.A., Thomas Stothard, R.A., James Barry, &c., &c.

2924. Sketches on stone by Nicholson. Printed on toned paper. 1820.

2925. Views in Scotland, by Nicholson. Printed on India paper. 1829.

2926. Facsimiles of Sketches. 1832. Drawn on stone by Samuel Prout. Printed on tinted paper.

2927. Sketches at Home and Abroad, in black and tint, by J. D. Harding. 1834.

2928. Views in Egypt, on stone, by Louis Haghe after David Roberts, R.A., in black and two tints. 1856.

2929. Imitation of Sketches by modern artists. Drawn on stone by R. Lane, A.R.A. 1826.

2930. H.R.H. the Duchess of Kent and H.R.H. the Princess Victoria, on stone, by Richard Lane, A.R.A. after Sir George Hayter. 1834.

2931. Le Bourgeois Gentilhomme and companion, on stone by T. H. Maguire. 1854.

2932. Chatsworth, 1852. Group of Portraits, the Duke of Devonshire, &c. Drawn from life direct on stone by C. Baugniet. 1852.

2933. Portrait of Albert Smith on stone, by Richard Lane, A.R.A. 1851.

2934. Drawings on stone by G. Cattermole. Printed by Hullmandel's litho-tint process. 1841.

2935. Drawing in Mezzo-tint on stone, by Richard Westall, R.A. 1828.

2936. Early Experiments in Chromolithography, by Engelmann and Hanhart. 1835.

2937. The Old English Squire. After a drawing by Frederic Taylor.

2938. Wooden Walls of Old England. After painting by Clarkson Stanfield, R.A. 1862.

2939. Wild Roses and Water Lilies. After Birket Foster. 1872.

2940. Spring Gatherings. After W. Hunt. 1863.

2941. Fruit. After W. Hunt. 1862.

2942. Winter and Summer in the Alps. After water-colour drawings by Elijah Walton. 1876.

2943. SEA-Shore. After water-colour drawing by Birket Foster. 1869.

2944. BRIDGE of Badia. After T. M. Richardson. 1870.

2945. SENEFELDER Lithography, the original German edition, 1818. 1 vol. 4to.

2946. SPECIMENS of Polyautography. 1801.

2947. LITHOGRAPHIC Impressions of Sketches from Nature, by F. Nicholson. 1821.

2948. SENEFELDER, Alois, Portrait of, 1843.

2949. HANHART, Michael, Senior, Portrait of. 1848.

2950. ENGELMANN, Gottfried, Portrait of.

2951. HULLMANDEL, Charles, Portrait of. 1851.

Lent by Charles Terry and Co.

2952. SCRIPTURE Cartoons illustrating the Life of Christ, designed as permanent and cheap wall-prints for schools, &c.; washable and waterproof.

Lent by M. F. Schümann.

2953. DIRECT Transfer Process. Originals and Copies, printed from stone.

No photo-apparatus required. A very cheap process, invented by Mr. Fritz Schümann, of Copenhagen, to transfer old prints to stone direct without damaging the original.

Lent by Mrs. Henry Kingsley.

2954. STUDY from Rembrandt van Ryn.

2955. PORTRAIT of Rembrandt van Ryn.

2956. PORTRAIT of a Cardinal.

2957. Two Old Men, after Abraham Teniers.

Lent by Messrs. Maclure and Macdonald.

2958. TRANSFER Lithography from plain and granulated papers.

2959. ILLUSTRATION of the Economic Reproduction of Impressions from Stone, from fine art steel and copper plates, assisted by lithographic tint stones.

2960. Specimens of Photo-lithography, Combined Photography, and Chromo-lithography; latest development; Landscapes, Portraits, &c., &c.

2961. A few sheets of a lithographic illustrated comic paper—"Glasgow Looking Glass," by A. Maclure. Published in 1825.

2962. Prise de Constantine, and Retraite de Constantine, six subjects. Par Raffet. Paris, 1837.

Lent by F. Pitman, Esq.

2963. A Relic of Westminster in Caxton's time. Water-colour drawing. By Paul Sandy.

2964. An American Memorial of the First Printer in Lithography.

2965. Specimens of Lithography applied to the printing of Shorthand

Lent by Messrs. Goupil & Co.

2966. "Le Gué." Lithograph after A. Bonheur, by S. Tessier.

2967. "L'Abreuvoir." Lithograph after A. Bonheur, by S. Tessier.

Lent by J. W. Last, Esq.

2968. Caxton Examining his First Proof Sheet from his Printing Press in Westminster Abbey, 1477.

Chromo-lithograph of the original picture by Wehnert, sent for exhibition by Mrs. Cropp. Specimen of chromo printing by Vincent Brooks, Day and Son.

Lent by G. N. Hanhart, Esq.

2969. Wailing Place of the Jews, Jerusalem, Holy Rock. Six views in Norway, Mosque of Omar. Chromo-lithograph.

Lent by G. W. Reid, Esq., F.S.A.

2970. Lord Cosmo Russell, after Sir Edward Landseer, lithograph by Richard Lane.

2972. Kellerhoven, F. After Filipino Lippi. St. Bernard and the Virgin. In Chromo-lithography.

2973. Kellerhoven, F. After Quintin Massys. The Descent from the Cross. In Chromo-lithography.

Section V.—*Photographs.*

Lent by Messrs. Brauneck and Maier.

2974. PHOTOGRAPHIC Prints. Thirty-eight specimens of Permanent Photographs produced by machinery of their own invention.

Section VI.—*Zincographs, &c.*

Lent by Messrs. Leitch and Co.

2976.

PHOTO-GRAVURE. Proofs from various blocks, surface and copper plate in intaglio, obtained by the aid of photography.

Lent by Messrs. Frederick Muller and Co.

2977. REPRODUCTION in Photolithography by A. Kroon at Amsterdam, after the procédé-Asser, of two unique copper engravings, representing an archers' concourse and the prizes distributed at Amsterdam in the 17th century.

Lent by Messrs. Bradbury, Agnew, and Co.

2978. NATURE-PRINTING. Specimen plates and process.

A process for printing exactly Ferns and other flat botanical objects direct from "nature."

2979. NATURE-PRINTED Ferns. Folio and 8vo. edition.

2980. NATURE-PRINTED Sea-weeds. 8vo.

Exhibiting the "Nature-printing Process" as improved and worked in this country.

Lent by J. C. Wilkins, Esq.

2981. ELECTRO-PHOTOGRAPHY, or etching on glass.

Specimens of an early photographic process of book illustration.

Lent by C. W. H. Wyman, Esq.

2982. DOLLY Varden. After Frith, by Risden.

2983. SPECIMENS of Processes. 1. Photo-gravure.

2984. SPECIMENS of Processes. 2. Photo-lithography.

2985. Specimens of Processes. 3. Type-high Blocks.

2986. Specimens of Processes. 4. Colour-printing Processes.

2987. Specimens of Processes. 5. Various, including Autotype, Woodbury-type, Heliotype, &c., &c.

Lent by J. Ph. Berjeau, Esq.

2988. Zinc Plate. From an early illustration to the Apocalypse.

2989. Slate Block. From a manuscript in Sanscrit.

Lent by the Woodbury Permanent Photographic Printing Company.

2990. Woodbury-type Printing. Negative, Relief, Mould, and Printing Press. Prints produced by the Woodbury-type Process.

Lent by L. Warnerke, Esq.

2991. Photo-engraving. Raised blocks for surface-printing produced from steel and wood engravings and pen-and-ink drawing; also prints from the same.

Lent by George Unwin, Esq.

2992. Glyphography. Specimens of printing from raised copper blocks. By Edward Palmer.

2993. Savage's History of Printing, 1822. Containing specimens of coloured printing from blocks.

Lent by Messrs. Unwin Brothers.

2994. Photo-lithography. Specimens of Lace, Curtains, and Antimacassars, reduced from actual size. Plate-paper proofs.

Lent by the Typographic Etching Company.

2995. Photographic Engravings. Specimens of engravings for letterpress printing produced by the Typographic Etching process.

2996. Photographic Engravings. Specimens of engravings for letterpress printing produced by the Typographic Etching Company's photo-relief process.

2997. Photographic Engravings. Specimens of engravings for copperplate printing produced by Alfred Dawson's photo-intaglio process.

Photo-gravures from Pictures, lent by Messrs. Goupil and Company.

2998. "En Reconnaissance," after E. Detaille.

2999. "Le Quai aux Fleurs," after F. Girard.

3000. "Le Repos à la Ferme," after A. Moreau.

3001. "Une Kermesse au moyen age," after A. Moreau.

3002. "Le Petit Lever d'une Femme à la Mode," after Palmaroli.

3003. "Le Départ pour l'Eglise," after Kaemmerer.

3004. "Une Noce sous le Directoire," after Kaemmerer.

3005. "La Captive," after Mme. de Chatillon.

3006. "Le Départ du Bateau de Sauvetage," after Mesdag.

3007. "Le Retour du Bateau de Sauvetage," after Mesdag.

3008. "Une Bonne Histoire," after Herrmann-Leo.

3009. "La Justice au bon vieux temps," after Cortazzo.

3010. "Le Père Joseph," after Gerome.

3011. "La Rentrée au Couvent," after Zamacoïs.

3012. "Un Concert Florentin," after Sorbi.

3013. "En Pénitence," after L. Perrault.

3014. "Les Femmes Savantes," after Rossi.

3015. "Une Première Affaire," after Juglar.

Photographic raised Blocks for Surface-printing, &c. Lent by Messrs. Manning and Son.

3016. Reduced Block from Specimen-sheet, "Caxton showing first proof to King Edward the Fourth."

3017. A Mythological Battle piece. Proof from a steel plate.

3018. View of a Castle, from proof of a woodcut from page 84 of "The Land we live in."

3019. Check. "The London Bank, Limited." Proof from a copper plate.

3020. Shakespeare's "As you Like it." From a print published by Boydell.

3021. Specimen from pen-and-ink ruled page.

3022. Specimen from manuscript music.

3023. Scrolls from proof.

Lent by the Proprietors of the "Graphic."

3024. Engravings produced by the Typographic Etching Process.

Lent by F. Pitman, Esq.

3025. The Triumph of the Emperor Maximilian I. By Hans Burgkmair. Photolithographed for the Holbein Society by A. Brothers.

Lent by Goupil & Co.

3026. Cup designed for Henry VIII. intended as a present for Jane Seymour. By Hans Holbein.

Reproduction from the original drawing in the Bodleian Library, Oxford, in photo-gravure. Two impressions, one printed in ordinary brown ink, the other in colours.

Lent by Messrs. Seeley & Co.

3027. Reproductions of early Engravings, by Monsieur Amand Durand. Illustrating the portfolio, 1877.

Lent by Louis W. Applegath, Esq.

3028. Examples of Letterpress Printing of fine rose engine work from curved stereotype plates.

3029. Example of Copper-plate Printing from curved plates, in many water-colour inks.

3030. Examples of Printing. Continuous paper with large surfaces and uniform colour.

Lent by John Leighton, Esq., F.S.A.

3031. Frame of Etchings; printed from relief by John Leighton, F.S.A.

3032. Notes on Books and Bindings. Broadside to hang in the Library. By Lohn Leighton, F.S.A.

Lent by the Patent Printing Surface Company.

3033. CASE of various Samples of Printing upon various substances.

3034. WINDOWS printed by the press, and afterwards burned in the ordinary way.

Reproductions from Fine Engravings in Héliogravure. Lent by Amand Durand, through G. W. Reid, Esq. F.S.A.

ITALIAN SCHOOL.

3036. ANONYMOUS. Fifteenth Century. The Assumption of the Virgin.

3037. ANONYMOUS. Fifteenth Century. Judith with the Head of Holofernes.

3038. MODENA, Nicoletto da. The Nativity.

3039. MODENA, Nicoletto da. Virgin and Child with Angels.

3040. MODENA, Nicoletto da. Mars, standing, with architectural background.

3041. ROBETTA. Christ taking leave of his Mother.

3042. CAMPAGNOLA, Giulio. Christ and the Samaritan Woman.

3043. CAMPAGNOLA, Giulio. Saint John the Baptist.

3044. MANTEGNA, Andrea. The Burial of Christ.

3045. MANTEGNA, Andrea. The Man of Sorrows.

3046. THE Master I. F. T. Hercules killing the Hydra.

3047. FRANCIA, Jacomo. Female Saint supporting a small Picture of the Madonna.

3048. FRANCIA, Jacomo. The Holy Family.

3049. FRANCIA, Jacomo. Venus and Cupid.

3050. RAIMONDI, Marc Antonio. Adam and Eve eating the Forbidden Fruit.

3051. RAIMONDI, Marc Antonio. Adam and Eve driven out of Paradise.

3052. Raimondi, Marc Antonio. The Massacre of the Innocents.

3053. Raimondi, Marc Antonio. Mary Magdalen at the Feet of Christ.

3054. Raimondi, Marc Antonio. Mary and Martha ascending the Steps of the Temple.

3055. Raimondi, Marc Antonio. The Madonna seated on the Clouds.

3056. Raimondi, Marc Antonio. Holy Family near some Ruins.

3057. Raimondi, Marc Antonio. The Descent from the Cross.

3058. Raimondi, Marc Antonio. Christ seated in the Clouds between the Madonna and St. John.

3059. Raimondi, Marc Antonio. Lucretia stabbing herself.

3060. Anonymous. School of M. Antonio. An Allegory, with a Youth feeding a Calf, &c.

German School.

3061. Maniere Criblée. The Annunciation.

3062. Maniere Criblée. St. Anthony.

3063. Maniere Criblée. St. Martin.

3064. Master G. S. of 1466. The Virgin enthroned.

3065. Veit Stoss. The Raising of Lazarus.

3066. Schongauer, Martin. Christ bearing the Cross.

3067. Schongauer, Martin. The Conversion of Saul.

Dutch School.

3068. Ryn, Rembrandt Van. Head of the Painter.

3069. Ryn, Rembrandt Van. Rembrandt resting his arms on a stone cill.

3070. Ryn, Rembrandt Van. Rembrandt drawing.

3071. Ryn, Rembrandt Van. The Triumph of Mordecai.

3072. Ryn, Rembrandt Van. The Raising of Lazarus.

3073. Ryn, Rembrandt Van. Beggars receiving Alms.

3074. Ryn, Rembrandt Van. Landscape. "The three Trees."

3075. Ryn, Rembrandt Van. Landscape. "The Dutch Hay-barn."

3076. Ryn, Rembrandt Van. Landscape, with a "Mill-sail seen above a Cottage."

3077. Ryn, Rembrandt Van. Portrait of "Young Haaring."

3078. Ryn, Rembrandt Van. Portrait of Jan Asselyn.

3079. Ryn, Rembrandt Van. Portrait of the Burgomaster Six.

3080. Ryn, Rembrandt Van. Portrait of Doctor Faustus.

3081. Ruisdael, Jacob. Landscape, with Oak Tree.

FRENCH SCHOOL.

3082. Duvet, Jean. St. John, writing the Apocalypse.

Lent by G. W. Reid, Esq.

3083. Charlet. "Adieu ! Banissez toute sensibilité,"

3084. Charlet. "Tu as le respiration trop long."

3085. Charlet. "Quand on a passé."

3086. Charlet. "J'ai vu le Nil," &c.

3087. Bellangé. "Le Départ du Conscrit."

3088. Bellangé. "Cre' "

3089. Bellangé. "Suffit mon Capitaine."

3090. Raffet. "Le Bouillon du passage."

3091. Raffet. "Le Moral est effecté," &c.

3092. Raffet. "Il est defendu de Fumer."

3093. Gericault. The Farrier's Shop.

3094. Gericault. The Farrier's Shop, larger.

Class H.

PORTRAITS AND AUTOGRAPHS OF PRINTERS, PUBLISHERS, AND CELEBRATED AUTHORS.

Section I.

PORTRAITS IN OIL, &c., OF PRINTERS.

3115.

BAKER, William, eminent classical printer, of Ingram Court. 1742-1785. Crayon drawing.
Lent by R. Cradock Nichols, Esq.

3116. Baldwin, Charles., printer of the St. James's Chronicle. *Lent by the Stationers' Company.*

3117. Baskerville, John. 1706-1775. *Lent by W. Blades, Esq.*

Celebrated for his types, his "vellum" paper, and his press work.

3118. Bensley, Thomas, printer, of Bolt Court, London. 17 -18 .
Lent by Edward Gardner, Esq.

Famous for his "fine" printing. He was the first, in connection with König, to introduce printing-machines. Painted by Jas. Ramsay, 1802.

3119. Blaew, William, printer and geographer, of Amsterdam. 1571-1638. *Lent by W. Blades, Esq.*

Friend of Tycho Brahe. His son Jans was the first improver of the old wooden printing-press.

3120. Bowyer, William, printer. 1663-1737. Half length.
Lent by the Stationers' Company.

Father of the celebrated printer and scholar.

3121. Caslon, William, type-founder. 1682-1766.
Lent by W. H. Caslon and Co.

The father of modern type-founders. He began punch-cutting in 1720, and his types were so excellent that England, instead of importing all her best from Holland, soon began to export. Exhibited on the landing with the Caslon exhibit.

3122. Caslon, William, type-founder. 1720-1778.
Lent by W. H. Caslon and Co.

The second of the name. He succeeded to his father's foundry. Exhibited on the landing.

3123. Caslon, Elizabeth, type-founder. Died 1809.
Lent by W. H. Caslon and Co.

Widow of Henry, son of the second William Caslon. Upon the death of her husband in 1778, she succeeded to the business in conjunction with the third William Caslon and the widow of William Caslon II. Exhibited on the landing.

3124. Cave, Edward, printer, St. John's Gate. 1691-1754. Painted by F. Kyte, 1740. *Lent by John Brau Nichols, Esq.*

Friend of Dr. Johnson. Originator and printer of the "Gentleman's Magazine," 1731.

3125. Constable, Archibald, printer and publisher, of Edinburgh. 1775-1827. Painted in 1823 by Sir Henry Raeburn.
Lent by Thomas Constable, Esq.

He published Scott's novels, "Edinburgh Review," &c.

3126. Eyre, Charles, parliamentary printer. *Lent by G. E. Eyre, Esq.*

In 1769 Mr. Eyre took possession of the reversion of the Patent of King's printer. He appointed Mr. Strahan as his printer, who, in 1770, purchased a share of the Patent.

3127. Farley, Felix, of Bristol, printer. Miniature on ivory.
Lent by W. Blades, Esq.

The first newspaper in Bristol was "Felix Farley's Journal," 1715.

3128. Faulkner, George, printer, alderman of Dublin. *c.* 1700-1775. *Lent by Stephen Austin, Esq.*

Apprenticed to the celebrated William Bowyer. Settled in Dublin about 1726, and became confidential printer to Dean Swift. Foote ridiculed him on the stage, for which Faulkner obtained £300 damages in a court of law.

"Here sleeps George Faulkner, printer, once so dear
To humourous Swift and Chesterfield's gay peer."

3129. Franklin, Dr. Benj., printer and statesman. 1706-1790. Painted by Thomas Chamberlain, 1752.
Lent by Madame Van Der Weyer.

Purchased from the Franklin family by Joshua Bates, Esq., whose daughter, Madame Van Der Weyer, is the present owner.

3130. Franklin, Dr. Benj. Attributed to Sir Joshua Reynolds.
Lent by Miss Spottiswoode.

Dr. Franklin was very intimate with Andrew Strahan, his Majesty's printer, for whom the portrait was painted, and from whom, in direct descent, it has passed to the present owner.

3131. Franklin, Dr. Benj. 1706-1790. *Lent by Sturgis, Esq.*

3132. Froben, John, printer at Basle. 1460-1527.
Lent by W. Blades, Esq.

Began to print, 1494. Intimate friend of Erasmus.

3133. Fry, Edmund, M.D., type-founder. 1785-1832.
Lent by Arthur Fry, Esq.

Succeeded Joseph Fry, his father, about 1790. Was a practical punch-cutter, and especially famous for his skill in Eastern characters. Sold his foundry, which included some founts from the old English foundries, in 1828, to Mr. Thorowgood, who transferred it to Fann Street. Dr. Fry published "Pantographia" in 1799. Painted by Frederique Boileau.

3134. Gutenberg, John. A contemporary drawing. *Lent by Mrs. Stowe.*

3135. Guy, Thomas, M.P., printer and bookseller.
Lent by the Stationers' Company.

Painted after the original at Guy's Hospital by Vanderbaum.

3136. Hansard, Luke, parliamentary printer. 1752-1828.
Lent by W. Blades, Esq.

3137. Hodson, James Shirley, printer, secretary of the Printers' Pension Society for 33 years. 1794-1869.
Lent by the Printers' Pension, &c. Corporation.

3138. Jackson, William, an excellent type-founder. Apprentice of Caslon I. *Lent by W. Blades, Esq.*

3139. James, Thomas. 1660-1735.
Lent by the President and Fellows of Sion College, London.

Was printer to the Corporation of London, and a benefactor to the library of Sion College.

3140. James, Mistress. Widow of John James.
Lent by the President and Governor of Sion College, London.

After her husband's death she carried on the business, and was City printer for some years. She had great intelligence, and was the only woman ever allowed to dine in Hall at Sion College. She is depicted in the full Sunday dress of a citizen's wife, *temp.* William and Mary.

3141. Jenkins, Thomas, printer, of Swansea. 1780-1870.
Lent by Howel W. Williams, Esq.

Originated "The Cambrian" newspaper in 1804, of which he was Proprietor and Editor for 50 years. A miniature.

3142. Jenkins, Thomas, printer, of Swansea. 1780-1870.
Lent by Howel W. Williams, Esq.

A crayon portrait.

3143. Nichols, John, F.S.A., learned printer. 1745-1766.
Lent by the Stationers' Company.

Three-quarters seated. Painted by John Wood after John Jackson, R.A.

3144. Nichols, John, F.S.A., learned printer. 1745-1766.
Lent by Robert Cradock Nichols, Esq.

A tinted drawing by Edridge executed for "Cadell's Portraits."

3145. Nichols, John Bowyer, F.S.A., printer and author. 1779-1863.
Lent by Robert Cradock Nichols, Esq.

Pencil drawing by Hopwood.

3146. Nichols, John Gough, printer and antiquary. 1806-1873.
Lent by Robert Cradock Nichols, Esq.

3147. Powell, Jos. M., printer and journalist. 1822-1874.
Lent by A. J. Powell, Esq.

Founder in 1863 of "The Printers' Register," the oldest English journal devoted to the printing trade.

3148. Richardson, Samuel, printer and celebrated novelist.
Lent by the Stationers' Company.

Three-quarters standing. Painter not known.

3149. Spottiswoode, Andrew, Esq., M.P. Painted for the Carlton Club.

3150. Strahan, William, King's printer. 1715-1785.
Lent by the Stationers' Company.

Three-quarters seated. Painted by John Wood after Sir Joshua Reynolds. Was M.P. for Malmsbury together with the illustrious Charles James Fox. When young the celebrated Benjamin Franklin was his fellow-workman, and their friendship lasted their whole lives, notwithstanding the following letter written in the year 1775.

3151. Strahan, Andrew, M.P., King's printer. 17 -18 .
Lent by the Stationers' Company.

Son of William Strahan. Three-quarters seated. Painted by William Owen, R.A.

3151*a*. Whittingham, Charles, printer, founder of the "Chiswick Press," 1767-1840. *Lent by Miss Whittingham.*

3151*b*. Whittingham, Charles, nephew of the preceding, successor to the "Chiswick Press," 1795-1876. *Lent by Miss Whittingham.*

3152. Wilkins, John, printer, of the "Chiswick Press." 1817-1869. Crayon. *Lent by J. C. Wilkins, Esq.*

3153. Williams, John, printer, of Swansea. Painted by Pelham. *Lent by Howel W. Williams, Esq.*

3154. Wilson, John, celebrated Scottish vocalist and operatic tenor of the Theatre Royal, London. 1800-1849. *Lent by W. Henderson, Esq.*

Served his apprenticeship as a compositor, and afterwards was a reader in the firm of Ballantyne and Co. An autograph letter accompanies this portrait.

3155. Woodfall, William. 1745-1803. *Lent by W. Blades, Esq.*

Printer and editor of the "Morning Chronicle," and parliamentary reporter. Painted by Sage.

Section II.

ENGRAVED PORTRAITS OF PRINTERS AND PUBLISHERS.

ENGLISH.

Lent by W. Blades, Esq.

3156.

AMES, Joseph, F.R.S., F.S.A. 1689-1759. Thomas Hodgetts sc.

Bibliographer and author of "Typographical Antiquities."

3157. Ames, Joseph. Another. (*Sine notâ.*)

3158. Bagford, John. 1650-1716. H. Howard pinx. G. Vertue sc. 1728.

Formed a large collection of title-pages by tearing them out of books. Erected a printing press on the frozen Thames in 1740.

3159. Bagford, John. (*Sine notâ.*)

3160. Barber, John, Lord Mayor of London. 1676-1741. B. Dandridge pinx. Faber fecit.

City printer, 1709, and the first of his craft who sat on the civic throne.

3161. Barber, John. 1733.

3162. Baskerville, John, type-founder and printer, Birmingham. 1706-1775.

The whole foundry of this celebrated printer was sold to Beaumarchais, the French dramatist, who printed an edition of Voltaire with Baskerville's types; after which time there is no notice of them. An autograph letter from Baskerville to M. Pierres, printer, Paris, concerning a supply of his types, is hung beside this portrait. It is dated Birmingham, 2 Dec. 1773.

Lent by W. Blades, Esq.

3163. Bowyer, William. 1699-1777. Engraved by Basire.

Eminent as a printer, a scholar, and a critic. Printer to House of Commons, 1729; to House of Lords, 1767; wrote "Origin of Printing," 1776.

3164. Bowyer, Guglielmus, architectus verborum ætat. LXXVIII. Jac. Basire ad vivum del. et sc.

3165. Bowyer, William. Published by G. Jones.

3166. Brice, Andrew (of Exeter). 1690-1773. Jackson del. Woodman sc.

Very eccentric as printer, author, and comedian. Edited the "Topographic Dictionary."

3167. Brice, Andrew. Another. Engraved by Ed. Lenney, 1794.

3168. Brice, Andrew. Another. (*Sine notâ.*)

3169. Brice, Andrew. Another. (*Sine notâ.*)

3170. Bulmer, William. 1757-1830.

One of the best printers of his age. His *chef-d'œuvre* was the folio Shakespeare, 1791-1802.

3171. Bulmer, William.

From "Bibliotheca Spenceriana."

3172. Caslon, Gulielmus. Typorum librariorum Artifex Londinensis. 1692-1766. Kyte pinx. 1740. Faber fecit.

The originator of the celebrated type-foundry bearing his name, and the most artistic punch-cutter of the 18th century.

3173. Caslon, William. Another. (*Sine notâ.*)

3174. Caslon, Mrs. E. Died 1795. Engraved by E. Lenney.

Widow of Caslon II. She carried on the foundry successfully for many years.

3175. Cave, Edward. 1691-1754. Painted by F. Kyte and engraved by J. Basire.

Friend of Johnson. Founded "Gentleman's Magazine" in 1731, and printed it at St. John's Gate.

3176. Cave, Edward. F. Kyte del. 1740. E. Scriven sc.

3177. Cave, Edward. W. Kyte, 1740. T. Worlidge p.

Lent by W. Blades, Esq.

3178. Day, John, 1562. 1522-1584.

Printer of the Reformation. Ætatis 40. "Life is Death and Death is Life." His motto was "Arise, I say, for it is Day."

3179. Day, John. Another. T. Wight sc.

3180. Eaton, Daniel Isaac. 1764-1820. Abbot pinx. Sharpe sculp.

"Frangas non flectes." Styled himself "Printer to the Majesty of the People." Was tried three times for sedition.

3180*. Eyre, George, King's printer. 1794-1837.

Lent by G. E. Eyre, Esq.

3181. Gent, Thomas, of York, printer, æt. 80. 1691-1778. W Doughty pinx. T. French sc.

An eccentric printer and author, who wrote some valuable works on th antiquities of Yorkshire, and an amusing autobiography.

3182. Gent, Thomas. Another. (*Sine notâ.*)

3183. Gent, Thomas. Another. P. Rothwell sc. 1812.

3184. Hearne, Thomas. 1678-1735.

Had the title of Architypographus, Oxon. Was an indefatigable antiquary.

Hearnius behold! in Closet close y-pent,
Of sober face, with learned Dust besprent;
To *future* Ages will his *Dulness* last,
Who hath preserv'd the *Dulness* of the *past.*

3185. Herbert, William. 1718-1795. Published 1809.

Editor and enlarger of Ames's "Typographical Antiquities."

3186. Jackson, Joseph, Letter-founder. 1723-1792.

An apprentice of Caslon I., and an excellent punch-cutter.

3187. Kirgate, T. Painted and etched by E. E.

The practical printer of the Strawberry Hill Press.

3188. Lipsius, Justus Iscanus, was the glory of his time, the first inventor of printing at the Roeling Press. Aged 36. R. Gaywood fecit. P. Stent exc.

3189. Moxon, Joseph. 1629-1686.

Hydrographer to the King, printer and type-founder in London from 1659 to 1683; author of "Mechanick Exercises," 4to., London, 1683, the first book on the printer's art in the English language.

3190. Nichols, John, F.S.A. 1744-1826.

Apprentice of W. Bowyer. Wrote and printed "Literary Anecdotes," 1812-15.

Lent by W. Blades, Esq.

3192. Nichols, John, F.S.A. Painted by J. Jackson, R.A. Engraved by C. Heath. 1812.

3193. Nichols, John, F.S.A. Engraved by A. Cardon, from a drawing by H. Edridge.

3194. Nichols, John, F.S.A. Painted by J. Jackson, R.A. Engraved by J. Basire.

3195. Nichols, John, F.S.A. Painted by J. Jackson, R.A. Engraved by W. J. Fry.

3196. Nichols, John, F.S.A. (*Sine notâ.*)

3197. Nichols, John, F.S.A. (*Sine notâ.*)

3198. Ogilvius, Johannes. 1600-1676. P. Lilly pinxit. Guil. Faithorne sc.

Printer to King Charles II. Translated Virgil and Homer into English verse.

3199. Spottiswoode, Andrew. Painted by Thos. Phillips, R.A. Engraved by J. Bromley.

3200. Strahan, William, King's printer. 1715-1785. Painted by Sir Joshua Reynolds. Engraved by J. Jones. 1792.

3201. Taylor, Richard, F.L.S., printer. 1781-1859.

Lent by J. C. Bloomfield, Esq.

Thirteen years Treasurer to the Printers' Pension, &c. Corporation.

3202. Tonson, Jacob. 1656-1736. Kneller pinx. Faber fecit 1733.

Bookseller and printer. Rowe says of him :—

> "Thou, Jacob Tonson, wert, to my conceiving,
> The cheerfullest, best honest fellow living."

3203. Walter, John, founder of the "Times" Newspaper. 1738-1812. Engraved on wood from the bust at Bearwood by Vizitelly. 2. Woodcut of Bearwood. 3. Autograph letter of John Walter, dated Sept. 9, 1812.

3204. Wight, John, printer. (Engraved on wood as his mark.) Printed 1551 to 1558.

3205. Wight, John. Another.

"Welcome the wyght that bringeth such light."

3206. Woodfall, William. 1745-1803. Small oval. 1795.

The title-page of Vol. I. of "Report of the Debates in the Two Houses of Parliament."

FRENCH.

Lent by W. Blades, Esq.

3207. Claye, F., printer, Paris. (A private plate.)

3208. Coignard, Joan. Bapt. Regis et Academ. Galliæ Typographus. A. Pesne pinx. 1724. Petit sc. 1732.

3209. Didot, Pierre, l'aîné, Typographe français. 1761-1853. J. T Wedgwood sc.
Enlarged from a medal by Veyrat.

3210. Didot, Firmin. 1764-1836. G. Staal.
Equally celebrated as author, typefounder, and printer.

3211. Didot, Ambroise Firmin. 1790-1875. G. Staal.
Son of Firmin Didot, who by his talents in all departments of literature, art, and typography, brought the fame of this celebrated family of printers to its highest point.

3212. Gering, Ulric, *circa* 1440-1510.
Introduced the printing-press to France, 1469.

3213. Le Mercier, Pierre Augustin. 1666-1734. Imprimeur ordinaire de la Ville. Van Loo pinx. T. Daullé sc.

3214. Leonard, Fredericus, Bruxellensis, Regis Serenissimi Delphini et Cleri Gallicani Architypographus, æt. LXVI. 1616-1682. Rigaud pinx. Edelinck sc.

3215. Morel, Claude, printer at Paris, æt. 52. (*Sine notâ.*) 1574-1626.

3216. Panckoucke, A. C. J. 1736-1799. Thouron pinx. Lith. de Langlumé.
Editor and printer of "Le Moniteur."

3217. Panckoucke, C. L. F. 1780-1844. Lith. de Langlumé, 1820.
Printer of Paris and editor of "Les Victoires des Français."

3218. Simon, Pierre Guillaume. Imprimeur du Parlement. Born 1722. Pougin de St. Aubin pinx. Ingouf Junr. sc. 1786.

3219. Stephanus, Robertus. 1503-1559.
Printer of many Bibles. Fled to Geneva, 1551.

3220. Stephanus, Rob'tus. Another. (*Sine notâ.*)

3221. Vitre, Antonius. Regis et Cleri Gallicani Typographus. 1595-1674. P. Champaigne pinx. Morin sc.
Typefounder and printer of the Royal Printing Office, Paris. Cast the first Syriac.

GERMAN.

Lent by W. Blades, Esq.

3222. Agricola, Conrad, University printer at Altdorf. 1557-1617. T. G. Beck sc.

3223. Breitkopf, Joh. Gott. Imman. 1719-1794. Wachsmann sc.

Printer and scholar. Improved music types, 1755. "History of Printing," 1774. "Origin of Playing Cards," 1784.

3224. Barthel, Christ., printer at Leipzig. 1682-1755.

3225. Baumann, George, Junr., printer at Breslau. 1618-1650.

The "Stadtbuchdruckerei" at Breslau, which was established in 1504, is still carried on.

3226. Bergen, Gimel. Born at Lubeck, 1543. Printer at Dresden.

3227. Brockhaus, F. A., publisher and printer. 1772-1823.

Lithograph portrait and autograph letter, 1816.

3228. Dumlerus, Jeremias, printer and bookseller at Nurenberg. 1598-1667. Ætatis suæ LXIX.

3229. Endter, Georg, der Allter. 1562-1630. Cornelius Nicolaus Schurtz sc.

Famous printer at Nurenberg. His right hand on the head of his son, beside whom is a dog, and beneath the monogram H A E.

3230. Endter, Johannes Andreas. 1625-1673.

3231. Endter, Michael. 1613-1682.

3232. Endter, Wolfgang, Junior. 1622-1655.

3233. Endter, Wolfgang Mauritius. 1653-1697.

3234. Endter, Wolfgang, Senior. 1593-1659.

3235. Endterus, Georgius, Senior. 1562-1630. (*Sine notâ.*)

3236. Endterus, Balthasar Joachim, printer at Nurenberg. 1649-1719.

3237. Endter, Peter Frid., printer at Nurenberg. 1653-1715.

3238. Endterus, Georgius Andreas, printer at Nurenberg. 1654-1717. Ætatis suæ LXIV. Beck sc.

3239. Endterus, Johan. Dan., printer of Nurenberg. 1681-1726.

Lent by W. Blades, Esq.

3240. Faust, Johan, Artis impressoriæ inventor seu rectius emendator felicissimus. 15th century.

One of the celebrated trio, Gutenberg, Faust, and Schœffer, to whom is due the invention of printing.

3241. Faust, Johan. Another. Rosmaester sc.

3242. Faust, Johan. Another. (*Sine notâ.*)

3243. Felsecker, W. E., printer of Nurenberg. 1626-1680.

3244. Felsecker, Adam Jonathan, Norimbergensis Civis, Bibliopola et Typographus. 1683-1729. Schmidt sc.

3245. Feyerabendus, Sigismondus. 1527-1592. I. Sadeler sc.

Celebrated for the magnificent woodcuts with which he adorned the books he printed.

3246. Feyerabend, Sigismund. On wood by Jost Amman.

3247. Gerhard, Christ., printer at Nurenberg. 1624-1681. M. Roster sc.

3248. Gutenberg, Joh. B. 1400-1468.

The inventor of moveable types. Engraved by Schuler from an old original painting.

3249. Gutenberg, John. A woodcut.

3250. Gutenberg, John. De Larmessin sc.

3251. Gutenberg, John. Composed in stigmatype by Herr Fasol, of Vienna.

3252. Gutenberg, Johannes.

The statue by Thorwaldsen erected at Mayence, 1837.

3253. Hardtwick, Constantinus, of Nurenberg, senator, typefounder, and punch-cutter. 1650 to 1715.

The celebrated punch-cutter Fleischman, of the Haarlem Foundry, served his apprenticeship to him.

3254. Hein, M. G. Learned printer of Nurenberg. 1659-1719. T. G. Beck sc.

3255. Holstius, Johan, burgomaster and printer at Bremen. 1648 to *c.* 1731.

3256. Koburger, Anthony, printer at Nurenberg. Died 1513.

Lent by W. Blades, Esq.

3257. Koeler, Henningus Norimbergensis, Civis et Typographus. 1599-1656.

3258. Koeler, Henning, ætat. 30. Printer of Nuremberg.

3259. Lauer, Johann, printer, Nuremberg. 1560-1641.

3260. Luchtmann, Jeron., Buchdrucker.

A small mezzotint.

3261. Lufft, Johannes, printer and bookseller of Wittemberg. 1495-1554.

Printed many of Luther's tracts.

3262. Mentelinus, Johannes, Argentoratensis. 1410-1478. M. Roster sc.

First printer at Strasbourg.

3263. Operinus, Joannes, of Basle. 1507-1568.

Celebrated printer of the Greek Classics.

3264. Petreius, Johannes, Doctus Typographus Norimbergensis. 1497-1550. Schübler sc.

A learned printer, who excelled in the accuracy of his Latin and Greek typography.

3265. Rhauus, Georgius, Wittemberg. 1488-1548.

Driven from Leipsic, he settled at Wittemberg, and there printed many important works for the Lutherans.

3266. Sartorius, D., printer and bookseller, 1529-1592. Ingoldstadiensis.

3267. Scheffer, Petrus, de Gernsheim, Civis et Typographus Moguntinus, Gener Johannis Faustii, primarii artis typographicæ inventoris. 1420-30 to 1505.

One of the celebrated trio who invented moveable types.

3268. Scheffer, P. (*Sine notâ.*)

3269. Sebald, C. A., printer of Nuremberg.

An oval etching.

3270. Stelterus, Johannes, of Konigsburg, printer to the King of Prussia. 1685 to *c.* 1731.

3271. Wagner, Matthew, Typographus Ulmensis optime meritus. 1648-1694. T. G. Beck sc.

3272. Winkler, Andreas, printer at Breslau. 1498-1575.

DUTCH.

Lent by W. Blades, Esq.

3273. Blaeu, Guilielmus. 1571-1638. "Indefessus agendo." J. Falck sc.

Printer to Tycho Brahe, the astronomer, and improver of the original wooden press.

An autograph letter, signed, dated Amsterdam, 1606.

3274. Coornhert, Dirk Volckerszoon, author and printer at Haarlem. 1522-1590.

3275. Coster, Laur. Primus artis typographicæ inventor. J. V. Campden pinx. J. v. Veldt sc.

Recent researches have entirely disproved the existence of Coster as a 15th century printer, who for a long time was considered as the inventor of printing.

3276. Coster, Laur. J. Saenredam fecit. A. Romanus exc.

3277. Coster, Laur. Statue in Medical Garden, Haarlem. Jelgersma del. Van der Laan fec. 1740.

3278. Coster, Laur. Three small busts.

3279. Coster, Laur. J. Van Campen pinx. P. Volyn sc.

3280. Coster, Laur. C. van Noorde.

From the statue erected by John Enschedé.

3281. Coster, Laur. Statue. Jelgersma inv. Van der Laan fec.

3282. Coster, Laur. Moxon sc.

The true effigies of, delineated from his monumental stone statue erected at Haarlem.

3283. Coster, Laurence Janszoon. Van der Laan sc. Saenredam f. A. Romanus exc.

3284. Coster, Laurence Janszoon. J. van Campen del. De Larmessin sc.

3285. Coster, Laurence Janszoon.

Woodcut, full.length.

3286. Coster, Laurence Janszoon.

3287. Coster, Laurence Janszoon. Houbraken sc.

Frontispiece to Maittaire's "Annales," contains portraits of Coster, Gutenberg, Faust, Aldus, and Frobenius.

Lent by W. Blades, Esq.

3288. ELZEVIER, Daniel, printer at Amsterdam. 1626-1680. Lithographed by C. Last.

3289. ENSCHEDE, Johannes, Lettergieter en Boekdrukker. 1708-1781. C. v. Noorde sc. 1768.

Founder of the Haarlem Type Foundry.

3290. FLEISCHMAN, J. M. Konstig Letter stempel snyder. 1701-1768. C. v. Noorde sc.

A very clever and artistic punch-cutter.

3291. FLEISCHMAN, J. M., punch-cutter for the Enschedé firm of Haarlem. Engraved by R. Vinkeles, 1798.

3292. MORETUS, Balthazar. 1574-1641. De Larmessin sc.

Son-in-law and successor of Christopher Plantin, of Antwerp.

3293. RAPHELENGIUS, Franciscus. 1539-1597. De L'Armessin sc.

Professor of Hebrew at Leyden, and printer at Antwerp, where he succeeded the celebrated Plantin.

3294. VAN ZUREN, John, printer of Haarlem. 16th century. Engraved by H. Goltzius and with autograph signature.

Lent by Frederick Muller and Co., Amsterdam.

3295. KOSTER, Laurens, pretended inventor of typography (Haarlem, 1429). Three woodcuts, published about 1630 by A. Roman, Haarlem, 1630.

3296. KOSTER, Laurens. Another. Engraved by P. Saenredam.

First state with A. Roman's address; changed afterwards into that of P. Casteleyn.

3297. KOSTER, Laurens. Another. After J. Van Campen by J. Van Velde.

3298. KOSTER, Laurens. Another. Engraved by J. Houbraken, 1764.

3299. VAN ZUREN, Joh., printer at Haarlem. 16th century. Engraved by H. Goltzius.

With autograph signature.

3300. RAPHELENGIUS, Franc., printer and professor in Oriental languages at Leiden, son-in-law to Plantin. By De Larmessin.

3301. MORET, Balth., printer in Antwerp. "Plantini nepos." After C. Quellinus by C. Galle.

Lent by Frederick Muller and Co., Amsterdam.

3302. Elzevier, Daniel, printer in Amsterdam. Lithographed by C. Last.

3303. Blaeu, W., famous printer in Amsterdam, publisher of the Great Atlas. By T. Falck.

3304. Mortier, P., publisher at Amsterdam. English mezzotint. (By Faber?)
Proof before letters.

3305. De la Fond, publisher at Amsterdam of the Gazette de Hollande. By P. Lombart.

3306. Enschede, J., type-founder and printer at Haarlem. By C. Van Noorden.

3307. Fleischman, J. M., type-cutter for the Enschedé Firm at Haarlem. By R. Vinkeles, 1768.

3308. Fleischman, J. M. Another. With his instruments. By C. van Noorden.

3309. Feyerabend, S., famous printer and publisher at Franckfort. By T. Sadeler, 1587.

3310. Merian, M., editor and engraver at Franckfort.

3311. Endter, Joh. A., bookseller at Nurnberg. By B. Kilian.

3312. Frobenius, famous editor in Basel. After Holbein, by L. Visscher.
Proof before letters.

3313. Frobenius. Another.
With letters.

3314. Frobenius. Another. Mezzotint by W. Vaillant.

3315. Morel, Claude, printer in Paris, æt. 52.
Without name of engraver.

3316. Jombert, Ch. A., bookseller in Paris. After Cochin, by Aug. de St. Aubin.

3317. Bodoni, G., famous Italian printer. After Bodoni, by Mussi.

ITALIAN, SWISS, AND BELGIAN.

Lent by W. Blades, Esq.

3318. Bodoni, J. Bapt., Italian Printer. After Bodoni, by Mussi.

3319. Bodonio, Joanni Baptistæ, Cath. Maj. Typographo Nemini in Arte secundo. 1740-1813.
Celebrated printer of Parma. His chief work was an edition of Homer.

3320. Bodonio, Joanni Baptistæ. Autograph letter, dated Parma, 1805.

3321. Brahe, Tycho, astronomer and printer. 1546-1601.
Established a complete printing office on the island of Uranienberg.

3322. Brahe, Tycho, ætatis suæ 40.

3323. Frobenius, Johan. 1460-1547.
Printer at Basle and friend of Erasmus.

3324. Frobenius, Johannes, Typograph. Basiliensis.
Inscribed to Dr. Tanner, Chancellor of Norwich.

3325. Frobenius, Johannes. 1460-1547. Mezzotint by W. Vaillant.

3326. Frobenius, Johannes, engraved by Audinet from a painting by Holbein.

3327. Frobenius, Johannes. Visscher fecit.

3328. Froschover, Christopher, printer and bookseller at Zurich. Fleischmann sc.
Began to print 1522, and for fifty years issued excellent and well-printed books.

3329. Manutius, Aldus Pius. 1449-1515. Four portraits in one frame.
The most celebrated printer among the many that Italy has produced.

3330. Manutius, Aldus Pius. Aug. St. Aubin fecit.

3331. Manutius, Paulus. 1511-1574.
Printer to Pope Pius IV. at Rome.

3332. Manutius, Paulus. De Larmessin sc.

3333. Operinus, Joannes, Basiliensis. 1507-1562. Three portraits in one frame.
Professor of Greek at the University of Basle.

Lent by W. Blades, Esq.

3334. Plantin, Christopher, Architypographus regius. 1514-1590. H. Goltzius fec.

Celebrated printer of Antwerp. His printing office still remains the same as in the sixteenth century, and has been purchased as a museum by the City of Antwerp.

3335. Plantin, Christopher. Michael Rosler sc.

3336. Plantin, Christopher. Monogram, AP.

3337. Plantin, Christopher. (From Dibdin, "Bib. Dec.")

3338. Plantin, Christopher. E. de Boulonois fecit.

3339. Plantin, Christopher. An autograph letter, 1563.

Lent by W. Henderson, Esq.

3340. Constable, Archibald.

3341. Scott, Sir Walter.

Lent by the Printers' Pension, &c. Corporation.

3342. Billing, Thomas, printer. 1777-1865.

Twenty-one years Collector to the Printers' Pension Society.

3343. Pope, Charles, printer. 1806-1873.

Twenty-three years Collector to the Printers' Corporation,

3343*. Darkin, James John, printer. 1807-1869.

Twentr-five years Secretary to the Printers' Almshouse Society.

Section III.

ENGRAVED PORTRAITS OF CELEBRATED MEN AT ONE TIME PRINTERS.

3344.

DIBDIN, Rev. Thos. Frognall, M.A. 1770-1847. Engraved by W. Meyer from a drawing by Wageman.

Celebrated bibliographer. Edited and enlarged Herbert's and Ames's "Typographical Antiquities."

3345. Egan, Pierce. C. Turner sc.

Compositor and successful playwright.

3346. Franklin, Benjamin. 1706-1790. Duplessis pinx. J. Thompson sc.

His first important advancement in public life he attributed to the superior manner in which he executed some printing for the Assembly of Pennsylvania.

3347. Franklin, Benjamin. Engraved for the "Select Portrait Gallery."

Lent by W. Blades, Esq.

3348. Franklin, Benjamin. Aug. Fox sc.

3349. Franklin, Benjamin. Duplessis pinx. W. J. Edwards sc.

3350. Franklin, Benjamin, LL.D. and F.R.S. Engraved from an original picture by John Lodge.

3351. Guy, William, founder of Guy's Hospital. 1644-1724. "Dare quam accipere." Bacon inv. Bartolozzi sc.

Was an extensive printer and seller of cheap Bibles, and about 1710 leased the Clarendon Press, Oxford. His warehouse was in Lombard Street.

3352. Statue of Guy. Basire del. Engraved by M. Middleton.

3353. Leybourn, Gulielmus. Philom. Anno ætatis 27. 1626-1690.

Printer of London, and an eminent mathematical author.

3354. Leybourn, Gulielmus. Anno ætatis 30. R. Gaywood fecit.

3355. Leybourn, Gulielmus. Anno ætatis 48. R. White del. et sc.

3356. Margaret, Duchess of Burgundy, died 1503. Engraved from the original, formerly in the possession of T. Kerrick, M.A.

Received William Caxton into her household about 1469, and employed him to translate into English "Le Recueil des Histoires de Troye," which was put to press about 1474, and is the first book printed in English.

3357. Margaret, Duchess of Burgundy. Drawn on stone by John Tupper, Esq.

3358. Margaret, Countess of Richmond. 1441-1509. R. B. Harraden del. W. T. Fry sc.

Mother of King Henry VII., and a patron of William Caxton, who printed for her "Blanchardine and Eglantine" and the "Fifteen Oes."

3359. Preston, William. 1740-1818. Painted by Drummond. Engraved by Thomson.

Compositor in the office of William Strahan, and afterwards partner with Andrew Strahan. Wrote "Illustrations of Masonry."

3360. Richardson, Samuel, printer and novelist. 1689-1761. Highmore pinx. Car. Watson sc.

3361. Richardson, Samuel. Engraved by Schiavonetti.

3362. Richardson, Samuel. Engraved by J. M. Bernigeroth. 1756.

3363. Richardson, Samuel, "Author of Clarissa."

3364. Richardson, Samuel. Engraved by Basire. In the same frame are Richardson's house at Parson's Green, and the title-page to "Pamela."

Lent by W. Blades, Esq.

3365. George John, Earl Spencer. 1758-1834. 1819.
Celebrated book-collector, who formed the magnificent library at Althorp.

3366. Walpole, Horatio, Earl of Orford. 1717-1797. J. Reynolds pinx. G. Scharf litho.
Established the Strawberry Hill Press, 1752.

3367. Walpole, Horatio, Earl of Orford. (*Sine notâ.*) In the same frame is a portrait of his printer Kirgate, etched by E. Edward.

3368. Walpole, Horatio, Earl of Orford. Drawn by W. Evans. Engraved by H. Meyer. 1811.

3369. Blackstone, Judge. 1723-1780. Painted by Gainsborough. Engraved by J. Hall.
Was in his youth a practical printer.

3370. Cowper, William. 1731-1800. 1824. Drawn by Jackson, R.A. Engraved by W. Haddon.
Had a printing-press in his residence, where he "set up" and printed some of his poems with his own hand.

3371. Keeley, Robert. 1793-1869.
For many years a practical printer. Was apprenticed to Luke Hansard.

3372. Montgomery, James, printer, poet and journalist, of Sheffield. 1771-1854.

3373. Towers, Dr. 1737-1799. Drummond pinx. Engraved by Farn. 1796.
Political and historical writer. In his youth a printer.

3374. Wight, John, printer. (Engraved on wood as his mark.) Printed 1551 to 1558.

3375. Wight, John. Another.
"Welcome the wyght that bringeth such light."

3376. Wilkes, John, Lord Mayor of London. Pine pinx. Dickinson fecit.
Erected a printing-press in his private residence, whence he issued some political squibs, and an infamous work entitled "An Essay on Woman," as a parody on Pope's celebrated "Essay on Man."

3377. Buckingham, James Silk, journalist. 1786-1855. A woodcut.

3378. Didot, Ambroise Firmin, 1876.
A photograph.

3379. Lipsius, Justus Iscanus, was the glory of his time, the first inventor of printing at the Roeling Press. Aged 36. R. Gaywood fecit. P. Stent exc.

Lent by W. Blades, Esq.

3380. Pompadour, Mde. d'E. Marq. de. 1721-1764. Schénau del. Littrét sc. 1764.

Mad. de Pompadour, mistress of Louis XV., patroness of literature, purchased a small but complete printing office, and placed it in her own apartments at Versailles. There she assisted in the production of some verses of Corneille, which were illustrated by etchings from her own hand.

3381. Pompadour, Madame de. Another.

3382. Beranger, P. Jean de, French poet, originally a printer. 1780-1857.

In the same frame is an autograph note of the poet.

3383. Beranger. Another. (*Sine notâ.*)

3384. Marshall, Brune. 1763-1815. Lith. de Delpech.

Was a working printer in his youth.

3385. Restif de la Breton. 1734-1806. L. Binet del. L. Berthet inc.

Was for many years foreman in a printing office at Paris before he became famous as a novelist.

3386. Richelieu, Cardinal Armandus Joannes Du Plessis, Duc de. 1585-1642.

Founder of the Royal Printing Office, Paris.

3387. Richelieu, Cardinal. Another. P. de Iode sc.

3388. Tallien, J. L., French Revolutionist. 1769-1820. Bouteville del. I. Jones sculpsit.

Was for many years a working printer.

3389. Beaumarchais, P. A. C. de, dramatist and printer. 1732-1799. Gravé par Hopwood.

3390. Chateaubriand, F. A. Vicomte de, author and statesman. 1768-1848.

3391. Dürer, Albrecht, H. painter, engraver, and typographer. 1471-1528. Engraved on wood.

3392. Dürer, Alb. Painted by himself. Engraved by Lasinio.

3393. Durer, Albert, engraver and typographer. 1471-1528. Painted by himself. Engraved by G. Cooke.

3394. Durer, Albrecht. Anno 1608. Kilian sc.

3395. Durer, Alb. (*Sine notâ.*)

From an English plate.

Lent by W. Blades, Esq.

3396. Durer, Alb. Alberto Duro Pittore. A. P. del. G. Vascellini inc.

Section IV.

VIEWS, INTERIORS, &c.

3397.

CAXTON, William, Examining the first Printed Sheet from his Printing-press in Westminster Abbey, A.D. 1474. Painted by A. H. Wehnert. Engraved by

3398. Caxton Submitting his Proof Sheet to John Esteney, Abbot of Westminster in 1477. James E. Doyle pinxit. Engraved by W. Walker.

3399. Auchinleck. The Private Press of Mr. Alexander Boswell, Auchinleck, Ayrshire, whence between 1811 and 1820 issued many black-letter reprints.

3400. Strawberry Hill Press. 1. Title-page to "Gray's Odes," as a specimen of Kirgate's printing. 2. The "Press" at Strawberry Hill, with Kirgate the printer advancing. 3. Autograph letter of Kirgate inquiring about an Engraver. Dated from Strawberry Hill, July 21, 1788.

3401. Interior of Composing Room and Press Room. Delattin (?) fec.

3402. Arms of the German printers, granted by the Emperor Frederick.

3403. Gutenberg in his Printing Office. Painted by Niemann. Litho. by Zöllner & Schlick, 1840.

3404. Interior of a Type Foundry. Mansfeld sc.

3405. Interior of Printing Office, Vienna. 1805.

3406. Interior of Printing Office, Paris. Fessard sc.

3407. Printing Office at Haarlem, 1740. Zaenredam inv. Van Veldt sc.

3408. Panfilo Castaldi explaining the Art of Printing to young Gutenberg, about the year 1430.

The Italians have lately celebrated at Feltre the discovery of moveable types by Castaldi, to whom they have erected a fine monument.

SECTION V.

AUTOGRAPHS OF PRINTERS.

Lent by W. Blades, Esq.

3409.

NICHOLS, John, F.S.A., printer, 1745-1827.

3410. BENSLEY, T., printer. Letter to Messrs. Cadell and Davies, mentioning "Nelson's Life" and "Pleasures of Memory." Dated Bolt Court, Dec. 14, 1809.

3411. GUY, Thomas, bookseller, founder of Guy's Hospital.

3412. MORES, Edward Rowe, author of "A Dissertation upon English Type-founders and Founderies." Three pages, part of which is "copy" for that work, with memorandum by W. Bowyer, at the end. Dated June 10, 1773.

3413. SAVAGE, William. Letter to J. B. Nichols, accompanying the Prospectus of his work on "Printing Inks." March 23, 1832.

3413*. PLANTIN, Chris. Antwerp, 1514-1590.

3414. BASKERVILLE, J. 1706-1775. Concerning his Types.

SECTION VI.

AUTOGRAPHS AND PORTRAITS OF LITERARY MEN.

3414*.

Lent by the Library Committee of the Corporation of London.

SHAKESPEARE, William. Autograph to a Deed of Purchase of a house in Blackfriars, March 10th, 1612-13.

Lent by Sir Charles Reed, L.L.D., F.S.A.

3414*. ADDISON, Joseph, essayist. 1672-1719. Signature.

3415. BACON, Francis, Lord Verulam, 1561-1626, philosopher. Signature, "Fr. Verulam Can." Aug. 8, 1618.

3416. BAINES, Edward, Leeds, founder of the Leeds Mercury.

3417. BAXTER, Richard, English nonconformist divine. 1615-1691. His own copy of "Church History," with marginal corrections.

3418. BELOE, William, critic and translator. 1756-1817. Letter. Theobalds. Feb. 12, 1859.

3419. BENTHAM, Jeremy, philosopher. 1748-1832. Fragment. "Introducing Horatio Nelson." Oct. 28, 1772.

Lent by Sir Charles Reed, L.L.D., F.S.A.

3420. Blair, Hugh, D.D., philosopher.

3421. Bowles, Rev. W. L., poet. 1762-1850. "Frosty Night." MS. 4to.

3422. Brewster, Sir David, philosopher. 1761-1868. Edinburgh, 1850. A. l. s.

3423. Brougham, Henry, Lord.

3424. Browning, Elizabeth B., poetess. 1809-1861. Portrait, with autograph signature.

3425. Bryant, W. Cullen, poet and journalist. b. 1794. Boston, United States, Oct. 3, 1872.

3426. Buffon, Comte G. L. Le Clerc de, naturalist. 1707-1788. A. n. s.

3427. Bulwer, E. L., novelist and dramatic author. b. 1806. Albany, Feb. 29, 1836. L. a. s.

As to abolition of taxes on knowledge.

3428. Burke, Edmund, orator, statesman, and philosopher. 1730-1797. 1 page. Folio. N. s.

3429. Burleigh, Lord Chancellor.

3430. Byron, Lord George Gordon, poet. 1788-1824. "English Bards and Scotch Reviewers." 2 pp. MS. 4to.

3431. Campbell, Thomas, poet. 1777-1844. "If strewn his ashes to the wind." 6 lines signed.

3432. Carey, William, D.D., translator, English orientalist, &c. 1762-1834. Serampore.

3433. Carlyle, Thomas, essayist, historian, &c. b. 1795. Cheyne Row, Chelsea, May 21, 1844.

"I care not for the spelling, but the punctuation I should like to have exact."

3434. Clarendon, Edward Hyde, Earl of, statesman and historian. 1608-1674. A Signed Receipt. June 16, 1713.

3435. Clarke, Adam, LL.D., commentator and oriental scholar. 1760-1832. Note. June 19, 1810.

3436. Cobbett, William, political writer. 1762-1835. Kensington, Sept. 11, 1824. L. a. s.

As to his grammar. "The Pater-Nostre booksellers make a great outcry against us. They say we sell too cheap." Also curious directions to his printer.

3437. Colenso, J. W., Bishop of Natal, mathematician. March 16, 1863.

Refers to his "Commentary on the Romans."

Lent by Sir Charles Reed, LL.D., F.S.A.

3438. Coleridge, Samuel Taylor, moral philosopher, poet and essayist. 1772-1834. Highgate, Nov. 10, 1823. A. l. s.

Assigns reasons for declining to lecture in the town of Leeds.

3439. Cowper, William, poet. 1731-1800. Aug. 6, 1780. 4 pp. 4to. A. l. s.

3440. Crabbe, George, poet.

3441. Cunningham, Allan, poet, &c. 1784-1842. "The Rebel's Lament." MS. April 1, 1841.

3442. Dibdin, T. F., bibliographer. 1770-1847. L. a. s.

To Mr. Johnes, of Hafod:—"Are your 'Caxtons' (unless otherwise expressed in the Catalogue) perfect, and is the 'St. Alban's Chronicle' perfect," &c.

3443. Dickens, Charles, novelist. 1812-1870.

3444. Doddridge, Philip, D.D., commentator and hymn writer 1702-1751. Northampton. 4 pp. 4to. A. l. s.

"I have a Latin letter to write to Count Zinzendorf, who has been in the Moravian Society in Yorkshire, and leaves England on Tuesday next."

3445. Dodsley, Robert, bookseller, poet, and dramatist. 1703-1764. Autograph document. To Earl of Oxford. Account for books, 1741.

3446. Edgeworth, Richard Lovell. 1744-1817.

Letter. Clifton, Aug. 18, 1793.

3447. Edgeworth, Maria, novelist. 1767-1849.

3448. Edwards, Jonathan, theological writer, metaphysician. 1703-1758. Stockbridge, Massachusetts, Dec. 11, 1755. A. l. s.

3449. Elliott, Ebenezer, poet. 1781-1849. Sonnet, "What is Religion?" 4to. *s.*

"This is religion, saith the Bard of Trade."

3450. Ferguson, Adam, D.D., philosopher and author, 1724-1816. Edinburgh, Dec. 13, 1809.

3451. Foster, John, essayist and reviewer. 1770-1843. Fol. p. initials.

Bourton, Nov. 4. "I have been perniciously engaged this week or two with the Relation Historique of Humboldt, who is now to take precedence of all our travellers."

3452. Francis, Sir Philip.

Lent by Sir Charles Reed, LL.D., F.S.A.

3453. Franklin, Benjamin, printer, philosopher, and statesman. 1706-1790. Letter. 4 pp. 4to. Philadelphia, Mar. 1, 1755.

Refers to his correspondence with the Royal Society in reference to experiments in electricity.

3454. Goethe, Johann W. von, dramatist, author, naturalist, savant, and poet. 1749-1832. 1830. A. n. s.

3455. Guy, Thomas, bookseller, and founder of Guy's Hospital.

3456. Hemans, Felicia, poetess. 1794-1835. MS. Notes.

3457. Henry, Matthew, commentator. 1663-1712. "MS. Notes of Sermon."

3458. Herschell, Sir John, F. W., astronomer. 1792-1862. MS. Address. 1864. Holograph.

3459. Hogg, James. "The Ettrick Shepherd," poet and romance writer. 1772-1835. A. n. s.

3460. Hood, Thomas, poet and humourist. 1798-1845. Lake House, 1829. A. l. s.

3461. Hone, William, satirist and journalist. 1779-1842. Epitaphs. For himself and W. Upcott.

3462. Hone, William, satirist and journalist. 1779-1842. Poor Humphrey's Calendar, 1829. First edition.

3463. Hugo, Victor, poet, dramatist, and novelist. b. 1826. Mar. 24, 1834. To M. Guizot.

3464. Irving, Washington, American biographer and novelist. 1783-1859. May 18, 1842. L. a. s.

3465. Jeffrey, Francis, essayist.

3466. Jerrold, Douglas, humourist and dramatic author. Putney. Refers to his Magazine, July 10, 1854. A. n. s.

3467. Johnson, Samuel, lexicographer, philologist, moralist and poet. 1709-1784. Bolt Court, April 12, 1784. A. l. s.

"Introducing his god-son to Ozias Humphrey."

3468. Jonson, Ben. Autograph signature in a copy of Juvenal, 1612.

3469. Kitto, John, D.D., F.S.A., littérateur. 1804-1854. Sep. 12, 1870. A. l. s.

Lent by Sir Charles Reed, LL.D., F.S.A.

3470. Knight, Charles, publisher and historian. 1791-1870. A. l. s.

Relating to the "Penny Magazine," shown with the "Penny Magazine," vol. 1.

3471. Lamb, Charles, essayist and poet. 1775-1834. 8vo. Characteristic note, signed C. L.

3472. Lancaster, James, founder of the Lancasterian School system.

3473. Landon, L. E., poetess.

3474. Longfellow, Henry W., poet and novelist. b. 1807. Cambridge, U. S. A., Oct. 3, 1873.

Lines from his "Psalm of Life," MS. signed.

3475. Longfellow, Henry W. Photograph. Philadelphia, 1876.

3476. Luther, Martin, reformer. 1483-1546. Holograph letter. Wittemberg, 1525.

3477. Macaulay, Thomas Babington, historian.

3478. Mackintosh, Sir J., historian. Born June 30, 1825. To Henry Brougham.

3479. Mahon, Lord, historian. A. l. Loake's Hill, High Wycombe.

3480. Martineau, Harriet, authoress and historian. A. l. s.

3481. Melancthon, Philippus Schwarzerd, theologian and reformer. 1497-1560. Fo. pr. holograph, signed "Philippus."

3482. Mitford, Mary Russel, authoress. 1787-1855. Three Mile Cross. Jul. 22, 1847. A. l. s.

3483. Moore, Thomas, Irish poet. 1779-1852. Sloperton. March 20, 1841. Sonnet, MS.

3484. Montgomery, James, poet and journalist. 1771-1855. Sheffield, Aug. 12, 1829. L. a. s.

"Like a hare that has been hunted a hundred times to all but death, I start and tremble and fly off at the slightest intimation of a new demand upon my exhausted and miserably irritable brain," &c.

3485. Morison, John, D.D., translator. Macao, May 16, 1811.

3486. Murray, Lindley, grammarian. 1745-1826. York, 1st of 7mo. 1812. L. a. s.

3487. Newton, Isaac, geometrician and philosopher. 1642-1727. Signature, June 12, 1718.

Lent by Sir Charles Reed, LL.D., F.S.A.

3488. Newton, John, D.D., hymn writer, &c. 1725-1807. Coleman Street Buildings, June 13th, 1786.

3489. Penn, William, author, and founder of Pennsylvania. 1644-1718.
Receipt for six months' annuity, August 23, 1706.

3490. Pepys, Samuel, "Diary," &c. 1633-1703. Sig. to Royal Warrant, Feb. 15, 1673.

3491. Pope, Alexander, poet and critic. 1688-1744. Receipt for his "Homer's Iliads," and note signed A. P.

3492. Porter, Jane, novelist. 1776-1850. A. l. s.

"To George Virtue, Esq.

"By which time I hope my Scottish heroes, clad in the fair new panoplies you have provided for them, may have brought golden success to the gates of their friendly new leader."

3493. Ramsay, Allan, poet.

3494. Reade, Charles, novelist. Born 1814. June 26, 1870.

"I am spending more in postage than ever, besides time, paper, and sealing-wax."

3495. Reid, Thomas, D.D., philosopher. 1710-1796. 4 pp. 4to. Glasgow College, Nov. 14, 1785.

3496. Robertson, William, D.D. Edinburgh, Apl. 27, 1806. L. a. s. To Henry Brougham.

3497. Roscoe, William, historian. Liverpool, July 18.

3498. Schiller, Johann. C. F. von, poet, dramatist and historian. 1759-1805. Weimar, Feb. 17, 1802.

3499. Scott, Walter, romance writer, poet and historian. 1771-1832. Abbotsford, Sept. 5, 1813. A. l. s.

"The laurel has been offered to me in the most flattering manner by H.R.H. the Prince Regent, but I did not feel justified at snatching at one of the few situations of emolument open to those who have made literature their exclusive profession."

3500. Shelley, P. B., poet. 1792-1822. 4to. 4 pp. Dublin, April, 1813. L. a. s.

3501. Sheridan, Richard Brinsley, statesman, orator and dramatist. 1751-1816. Promissory note, May 23, 1781.

3502. Simson, Robert, mathematician. 1687-1768. L. a. s.
Respecting the first edition of Euclid.

Lent by Sir Charles Reed, LL.D., F.S.A.

3503. Smith, Adam, LL.D., economist and moralist. 1723-1790. 4to. L. a. s. To Thomas Cadell.

3504. Southey, Robert, poet and biographer. 1774-1843.
A tale of Paraguay, "To Edith May Southey," n. d. MS.

3505. Stewart, Dugald, mathematician and philosopher. 1753-1828. Nov. 1812. L. a. s.

3506. Taylor, Isaac, line engraver. 1740-1818. L. a. s.

3507. Taylor, Jane. 1783-1824. "Apple Blossoms." MS. 4to. Signed Q. Q.

3508. Tennyson, Alfred, D.C.L., F.R.S., poet laureate. Born 1809. Buckingham Gate. L. a. s.

3509. Tonson, Jacob, bookseller and publisher. 1656-1736. Autograph document, with portrait. May 25, 1721.

3510. Turner, Charles, engraver. Mezzotinto, 1773-1837.

3511. Turner, Sharon, historian. 1768-1847. L. a. s.
Refers to Swift and Eben. Elliott.

3512. Valpy, R., D.D., grammarian and classical scholar. 1754-1836. Reading, July 1. L. a. s.

3513. Watts, Isaac, D.D., essayist and hymn writer. 1674-1748. A. l. s.

3514. Webster, Noah, grammarian and lexicographer. 1758-1843. Amherst, U.S., Oct. 24, 1814. L. a. s.

3515. Wesley, Charles, divine and hymn writer. 1708-1788. Autograph lines.

"Still let me his remembrance bless,
Still on his dearest image dwell."

3516. Whitgift, John, Archbishop of Canterbury. 1530-1604. Signature to a Grant, March, 1599.

3517. Whittier, J. Greenleaf, poet. "The Centennial Hymn," composed for the Republic, 1876. Transcribed and signed at Amesbury, and note.

3518. Wolcot, T. (Peter Pindar).

3519. Wordsworth, poet.

3520. Zimmerman, J. G., philosopher. 1728-1795. A. l. s.

Lent by Sir Charles Reed, LL.D., F.S.A.

3521. Two Albums containing autographs of literary and scientific men, among which are Dr. Arnold, Rugby, Matthew Arnold, Shirley Brooks, Wilkie Collins, Lord Houghton, Mark Lemon, Lord Macaulay, George Augustus Sala, Sir Walter Scott, W. M. Thackeray, A. Trollope, Martin Tupper, Professor Blackie.

3522. CRABBE, George, poet. 1754-1832. A. l. s. Trowbridge. Jan. 19, 1831.

3523. RAMSAY, Allan, poet. Moggy of Donfarling. Russ.

3524. PINDAR, Peter (T. Walcot). A. l. s. Fowey, Jan. 5, 1806. To Mr. Phillips, bookseller, Bridge Street, London.

3525. BURGHLEY, W. Cecil, Lord. Aug. 1516.

3526. LANCASTER, James, educationist and author. A. l. s. On his scheme for raising schools.

3527. CRUICKSHANK, George, engraver. A. l. s. Dec. 18, 1856. Refers to "The Fairy Ring."

3528. AN Easy Method to found a Public Academy by a tax on books. Folio.

3529. BROUGHAM, Lord Henry. A. n. s. To Edward Baines.

3530. KNIGHT, Charles, printer and historian. A. n. s. "The rage for fiction tells us what is most popular in the literature of the day."

3531. FRANCIS, Philip, sig. The reputed author of Junius. Aug. 1779.

3532. TURNER, Charles, engraver.

3533. GUIZOT, historian. A. n. s. Val Richer, Sept. 25, 1852.

3534. LANDON, L. E., Miss. 4to. A. s.

3535. STRYPE, John, ecclesiastical historian. 1643-1737. MS. advertisement of Stowe's Survey of London, 1760.

Lent by W. Henderson, Esq.

3538. BURNS, Robert, poet. 1759-1796. Signature on title-page of "The Observer," a collection of Moral Essays, 1788. Sir. W. Scott, James Ballantine, Archibald Constable, Lockhart, Robert Cadell, Sir William Forbes, Dr. Chalmers, Macaulay, John Wilson, G. Thomson.

Lent by H. Stevens, Esq.

3539. Franklin, Benj. Printer and Statesman. A. l. s. To Andrew Strahan, M.P., King's Printer: "We were long friends—you are now my enemy," referring to the war which had just been declared between England and the United States of America. Dated July 5, 1775.

Lent by J. C. Wilkins, Esq.

3540. Shakespeare, William. A Facsimile of the engraved portrait after Droeshout in the title of the First Folio.

Class I.

BOOKS RELATING TO PRINTING.[1]

Lent by William Blades, Esq.

NOTHING shows more plainly the national estimation in which any subject is held than the chronology, the quality, and the quantity of books published concerning it. Arranged chronologically, such a catalogue is specially suggestive as showing that the public interest is not intermittent nor capricious, and while the quality points to the class of readers, the quantity is a good test of the popular demand.

Germany, as the birthplace of the Art of Printing, has an earlier and more complete literature upon its history and practice than any other country. France also has a long catalogue of important works upon the subject. Then follow England, Holland, Belgium and America. In other countries the produce has been slight, and in some is wanting altogether. To the honour of Iceland, however, we may add that there is an excellent history of the art in the Icelandic tongue.

The following list, which, excluding bibliography, is confined to typography in its biographical, historical, and practical aspects, could be very much enlarged were it not confined to books actually in the exhibition. At the same time no important work in any language is absent; and the English section especially shows how many attempts have been made to educate the masses as well as the special workman in the history and practice of William Caxton's wonderful art.

3563. Abbott, J. The Harper Establishment, New York: an Account of. 8vo. New York, 1856.

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[1] Catalogued by W. H. Overall, Esq., Guildhall Library, London.

Lent by William Blades, Esq.

3564. Adams, Thomas F. Typographia: a Brief Sketch of the Origin, Rise and Progress of the Typographic Art. 8vo. Philadelphia, 1837.

3565. Adams, Thomas F. Typographia. Third edition. 1845.

3566. Ames, Joseph, F. R. S. Typographical Antiquities, being an Historical Account of Printing in England: with some Memoirs of our Antient Printers, and a Register of the Books printed by them from 1471 to 1600, with an Appendix concerning Printing in Scotland and Ireland to the same time. 4to. London, 1749.

This laborious work has formed the foundation of all succeeding works upon typographical antiquities.

3567. Ames, Joseph, F.R.S., F.S.A. Typographical Antiquities, or an Historical Account of the Origin and Progress of Printing in Great Britain and Ireland. Considerably augmented by William Herbert. 3 vols. 4to. London, 1785-90.

3568. Ames, Joseph, F.R.S. Typographical Antiquities, greatly enlarged, with copious notes, by T. F. Dibdin, D.D. 4 vols. 4to. London, 1810-19.

3569. Astle, Thomas, F.R.S., F.S.A. The Origin and Progress of Writing, as well Hieroglyphic as Elementary. 4to. London, 1784.

The 9th chapter is headed, "Some Account of the Origin and Progress of Printing."

3570. Atkyns, Richard. The Original and Growth of Printing: Collected out of History, and the Records of this Kingdome. 4to. London, 1664.

Portrait of Charles II. seated on his Throne, by Loggan.

3571. Bagford, John. The Invention and Progress of Printing.

(Memoirs of the Royal Society, IV. pp. 261-268.)

3572. Bagford, John. An Essay on the Invention of Printing.

(Memoirs of the Royal Society, V. pp. 50-53.)

3573. Bevan, S. Phillips, F.G.S. British Manufacturing Industries. Edited by. 8vo. London, 1876.

Paper, Printing and Bookbinding, Engraving, Photography, Toys.

3574. Berjeau, J. Ph. Early Dutch, German, and English Printers' Marks. 8vo. London, 1866.

3575. Bidwell, Geo. H. Treatise on the Imposition of Forms, embracing a System of Rules and Principles for Laying the Pages applicable to all Forms. 8vo. New York, 1866.

Lent by William Blades, Esq.

3576. Bidwell, Geo. H. Treatise on the Imposition of Forms. Second edition. 8vo. New York, 1875.

Useful for an incompetent compositor.

3577. Blades, William. The Life and Typography of William Caxton, England's First Printer, with Evidence of his Typographical connection with Colard Mansion, the Printer at Bruges. 2 vols. 4to. 1861-63.

3578. Blades, William. A List of Medals, Jettons, Tokens, &c., in connection with Printers and the Art of Printing. 8vo. London, 1869.

3579. Blades, William. How to tell a Caxton, with some Hints where and how the same might be found. 8vo. London, 1870.

3580. Blades, William. Shakspere and Typography, being an attempt to show Shakspere's Personal Connection with, and Technical Knowledge of the Art of Printing. 8vo. London, 1872.

3581. Bodoniana. A Collection of Printed Documents connected with the National Festival held in honor of Giambattista Bodoni. Folio. Saluzzio, 1872.

3582. Bradshaw, Henry. Memoranda, chiefly concerning Early Printed Books and Manuscripts, and the Older Literature of Different Nations. No. 1. 8vo. Cambridge, 1866.

3583. Bradshaw, Henry. Memoranda concerning the Printer of the Historia S. Albani. 8vo. Cambridge, 1868.

3584. Bradshaw, Henry. List of the Founts of Type and Woodcut Devices used by Printers in Holland in the Fifteenth Century. 8vo. London, 1871.

3585. Brimmer, George. The Composing Room. A Serio-Comico-Satirico-Poetico Production—Oh! 8vo. London, 1835.

3586. Carey, Annie. The History of a Book. 8vo. London, 1874.

3587. Caxton, William, Life of. 8vo. London, 1828.

3588. Caxton, William, A Catalogue of Books printed by (or ascribed to the press of). Compiled by William Blades. 4to. London, 1865.

Printed on vellum.

Lent by William Blades, Esq.

3589. Chalmers, George. The Life of Thomas Ruddiman, A.M., the keeper, for almost fifty years, of the Library belonging to the Faculty of Advocates at Edinburgh: to which are subjoined new anecdotes of Buchanan. 8vo. London, 1794.

He began life as a printer; he gives a list of the works which he printed. The Latin Grammar he was both author and printer of.

3590. Cowie, Mr. Printers' Pocket-Book and Manual. 12mo. London, 1825?

3591. Crisp, W. F. The Printers' Universal Book of Reference and Every-Hour Office Companion, edited by. 8vo. London, 1875.

3592. Crisp, W. F. Punctuation Simplified. 8vo. Great Yarmouth and London, *n. d.*

3593. Dibdin, T. F., M.A. An account of some early printed English Books in the Library of the Earl Spencer, being a portion of the Bibliotheca Spenceriana. 8vo. London, 1825.

3594. Dircks, Henry C. E. Jordantype, otherwise called "Electrotype," its early history, being a Vindication of the Claims of C. J. Jordan as the Inventor of Electro-Metallurgy. 8vo. London, 1852.

3595. Drew, Benjamin. Pens and Types; or, Hints and Helps for those who Write, Print, or Read. 8vo. Boston, 1874.

3596. Evesham. The Revelation to the Monk of, 1196. Edited from the unique copy in the British Museum, the edition printed by William de Machlinia about 1482. By Edward Arber. (English reprints.) 8vo. London, 1869.

Contains the history of the Machlinia Press, which was the first in the City of London.

3597. Fournier. The Introduction to Fournier's Treatise on Typography, translated by Charles E. Keymer. 4to. Gloucester, 1866.

3598. Franklin, Benjamin, LL.D., the private life of the late. Originally written by himself, and now translated from the French. 8vo. London, 1793.

3599. Franklin Statue, Record of the Proceedings and Ceremonies pertaining to the erection of the, in Printing-house Square, New York, presented by Albert de Groot to the Press and Printers of the City of New York. 8vo. New York, 1872.

3600. Francis, J. Printing at Home, with full instructions for amateurs. Second edition. 12mo. Rochford, Essex, 1873.

Lent by William Blades, Esq.

3601. Furnivall, F. J. Pynson's Contracts, with Horman for printing his Vulgaria, and with Palsgrave for his Lesclaircissement, with Pynson's letter of Denizenation. 8vo. London, *n. d.*

3602. Gent, Mr. Thomas, the Life of, Printer of York. 8vo. London, 1832.

3603. Graham, John. The Compositor's Text Book for instructions in the elements of the Art of Printing. 8vo. Glasgow, 1848.

3604. Grant, James. The Newspaper Press: its origin, progress, and present position. 3 vols. 8vo. London, 1871-72.

3605. Greswell, Rev. W. Parr. Annals of Parisian Typography, containing an account of the earliest typographical establishments in Paris. 8vo. London, 1818.

3606. Greswell, E., B.D. A View of the early Parisian Greek Press; including the lives of the Stephani; notices of other contemporary Greek Printers of Paris. 2 vols. 8vo. Oxford, 1833.

3607. Hallam, Henry. The Invention of Paper and the Invention of Printing. 12mo. London, 1852.

3608. Hansard, Luke, many years printer to the House of Commons, Biographical Memoir of. With portrait. 4to. London, 1829.

3609. Hansard, T. C. Typographia: an Historical Sketch of the Origin and Progress of the Art of Printing; with Practical Directions for conducting every Department in an Office: with a Description of Stereotype and Lithography. 8vo. London, 1825.

The best text-book upon all technical matters connected with typography; it contains several portraits.

3610. Hansard, T. C. Treatises on Printing and Type-founding. 8vo. Edinburgh, 1841.

3611. Harpel, Oscar H. Typograph, or Book of Specimens. 8vo. Cincinnati, 1870.

3612. Hill, A. F. Secrets of the Sanctum. An Inside View of an Editor's Life. 8vo. Philadelphia, 1875.

3613. Horne, Thomas Hartwell. An Introduction to the Study of Bibliography, with several chapters on the History of Printing. 2 vols. 8vo. London, 1814.

Lent by William Blades, Esq.

3614. Houghton, T. S. The Printer's Practical Everyday Book, with emendations and additions by Geo. Marshall. 8vo. Preston, 1875.

3615. Hudson, Frederic. Journalism in the United States from 1690 to 1872. 8vo. New York, 1873.

3616. Humphreys, H. Noel. A History of the Art of Printing, from its invention to the middle of the 16th century. Folio. London, 1867.

3617. Jackson, John. A Treatise on Wood Engraving, Historical and Practical. 8vo. London, 1839.

3618. Johnson, E. C. Tangible Typography, or How the Blind Read. 8vo. London, 1853.

3619. Johnson, J. Typographia, or the Printer's Instructor, including an account of the origin of Printing. 2 vols. 32mo. London, 1824.

3620. Kelly, James. The Printer's Carnival, and other Poems. 8vo. Airdrie, 1875.

3621. Knight, Charles. The Old Printer and the Modern Press. 8vo. London, 1854.

3622. Knight, Charles. William Caxton, the First English Printer. 12mo. London, 1844.

3623. Latham, H., M.A. Oxford Bibles and Printing in Oxford. 12mo. Oxford, 1870.

3624. Latham, H., M.A. Oxford Bibles and Printing in Oxford. A second edition. 8vo. Oxford, 1876.

3625. Lemoine, Henry. *Typographical Antiquities.* History, Origin, and Progress of the Art of Printing from its first invention in Germany to the end of the seventeenth century, and from its Introduction into England by Caxton to the present time. 8vo. London, 1797.

3626. Lemoine, Henry. *Typographical Antiquities.* History, Origin, and Progress of the Art of Printing. 8vo. London, 1813.

3627. Lewis, John. The Life of Mayster Wyllyam Caxton of the Weald of Kent; the first Printer in England. With portrait of Caxton. 8vo. London, 1737.

Lent by William Blades, Esq.

3628. Linde, Dr. A. Van Der. The Haarlem Legend of the Invention of Printing by Lourens Janszoon Coster, critically examined. Translated from the Dutch by J. H. Hessels. 8vo. London, 1871.

3629. Literature. An Essay upon, or an Inquiry into the Antiquity and Original of Letters, with the methods made use of by the Antients to supply the want of Letters.. 8vo. London, 1726.

Embraces an account of the invention of Printing.

3630. Luckombe, P., M.T.A. The History and Art of Printing. In two parts. 8vo. London, 1771.

3631. Lynch, Thomas. The Printer's Manual. A Practical Guide for Compositors and Pressmen. 8vo. Cincinnati, 1872.

Contains some excellent technical instructions.

3632. McCreery, John. The Press. A Poem. Published as a specimen of Typography. In two parts. 4to. Liverpool, 1803-1827.

A printer-poet.

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A practical work on types and composition, which has formed the basis of all subsequent grammars.

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A most interesting work. The colour-printing is exceedingly good.

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Portrait of Gutenberg.

3806. Ruelens, Charles. La question de l'Origine de l'Imprimerie et le Grand Concile Typographique. 8vo. Bruxelles, 1855.

3807. Ruelens, C. et A. De Backer. Annales Plantiniennes depuis la Fondation de l'Imprimerie Plantinienne à Anvers jusqu'à la mort de Chr. Plantin (1555-1589). 8vo. Paris, 1866.

3808. Siennicki, S. Joseph. Les Elzevir de la Bibliothèque de l'Université Impériale de Varsovie. 8vo. Varsovie, 1874.

Lent by William Blades, Esq.

3809. Silvestre, L. C. Marques Typographiques, ou Recueil des Monogrammes, Chiffres, Enseignes, Emblêmes, &c., qui ont exercé en France, depuis l'introduction de l'Imprimerie en 1470. 8vo. Paris, 1853.

3810. Silvius, Guillaume, Imprimeur D'Anvers, quelques Notes sur. (1560-1579.) 8vo. Bruxelles, 1862.

3811. Vlissingen, P. van. Epreuves d'une première Imprimerie javanaise . . . . à la fonderie de Jean Enschedé et Fils. 4to. Harlem, 1824.

3812. Vincard, M. L'Art du Typographe. 2me. édition. 8vo. Paris, 1823.

3813. Vincent, J. B. Essai sur l'Histoire de l'Imprimerie en Belgique depuis le XVe. jusqu'à la fin du XVIIIe. Siècle. 8vo. Bruxelles, 1867.

3814. Vries, A. De. Eclaircissemens sur l'Histoire de l'Invention de l'Imprimerie. Traduit du Hollandais par J. J. F. Noordziek. 8vo. La Haye, 1843.

3815. Walther, Dr. C. F. Catalogue Bibliographique et raisonné des éditions Elzeviriennes de la Bibliothèque Impériale publique de St. Pétersbourg. 8vo. St. Pétersbourg, 1864.

3816. Werdet, Edmond. De la Librairie Française, son passé, son présent, son avenir, avec Notices Biographiques sur les Libraires. 8vo. Paris, 1860.

3817. Werdet, Edmond. Histoire du Livre en France depuis les temps les plus reculés jusqu'en 1789. 8vo. Paris, 1862.

3818. Werdet, Edmond. Etudes Bibliographiques sur la famille des Didot. 1713-1864. 8vo. Paris, 1864.

3819. Winaricky, Rev. C. Jean Gutenberg, né en 1412, à Kuttenberg en Bohême. Essai Historique et Critique. 8vo. Bruxelles, 1847.

GERMAN.

3820. Æbi, J. L. Die Buchdruckerei zu Beromünster im fünfzehnten Jahrhundert. 8vo. Einsiedeln, New York, and Cincinnati, 1870.

3821. Andencken, gepriesenes, von Erfindung der Buchdruckerey wie solches in Leipzig beym Schluss des dritten Jahrhunderts von den gesammten Buchdruckern daselbst gefeyert worden. 4to. In den Buchdruckereyen in Leipzig, 1740.

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3822. Bachmann, J. H. Neues Handbuch der Buchdruckerkunst. 8vo. Weimar, 1876.

3823. Bachmann, J. H. Die Schriftgiesserei. 4to. Leipzig, 1868.

3824. Bachmann, J. H. Die Schule des Musiknoten-Satzes. 4to. Leipzig, 1875.

3825. Baur, E. C. Primitiae typographicae Spirensis, oder Nachrichten von der ersten und berühmten Drachischen Buchdruckerey in der Reichs-Stadt Speyer und denen in dem XVten bis zu Anfang des XVIten Seculi daselbst gedruckten merckwürdigen Büchern, wie auch dem ersten und raren Speyrischen Neuen Testament. 8vo. Speyer, 1764.

The history of printing in general and of Speyrischen printing in particular.

3826. Bibliographische Adversaria, Nos. 2, 3. 8vo. Gravenhage, 1873.

3827. Blanck, J. L. Bildnisse berühmter Künstler Buchhändler Buchdrucker und anderer Männer welche sich so wohl in als Ausserhalb Teutschland verdient gemacht. Folio. Nurnberg, 1779.

It contains fifty-one portraits of printers, engravers, &c.

3828. Blumenfeld, J. C. Die drei Tage Gutenbergs in Strassburg oder eine Darstellung dessen, was man gesehen und gehört an diesen drei grossen Tagen. 12mo. Strassburg, 1840.

3829. Breitkopf, J. G. I. Nachricht von der Stempelschneiderey und Schriftgiesserey. Zur Erlauterung der Enschedischen Schriftprobe. 4to. Leipzig, 1777.

Reviewing the comparative merits of the founderies of Fournier le Jeune and Enschedé.

3830. Breslau. Geschichte der seit dreihundert Jahren in, befindlichen Stadtbuchdruckerey als ein beitrag zur allgemeinen Geschichte der buchdruckerkunst. 4to. Breslau, 1804.

Portraits of Fust, Schöffer, Winkler, and Baumann, junior.

3831. Brockhaus, F. H. Zur Erinnerung an das funfzigjährige Jubiläum der firma F. A. Brockhaus. 4to. Leipzig, 1857.

3832. Brockhaus, H. E. Friedrich Arnold Brockhaus, sein leben und wirken nach briefen und andern Auszeichnungen geschildert. 2 Theil. 8vo. Leipzig, 1872-6.

3833. Buchdruckerkunst. Annalen der Typographie. Centralorgan für die technischen und materiellen interessen der Presse. 4to. Leipzig, 1870.

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3834. Buchdruckerkunst. Typographia oder die Buchdruckerkunst, eine Erfindung der Deutschen; bei Gelegenheit der vierten Harlemer Secularfeier zur Ehre dieser Kunst in Erinnerung gebracht. 8vo. Essen, 1823.

3835. Buchdruckerkunst. Druckwerken, Die Herstellung von. 8vo. Leipzig, 1868.

3836. Buchdruckerkunst. Abhandlung von der Buchdruckerkunst, und einiger dahin gehörigen Stücken des Alterthums. 8vo. Bremen, 1740.

3837. Buchdruckerkunst. Reutlingen. Die Feier des Vierten Jubelfestes der Buchdruckerkunst in Reutlingen am Johannis Feiertage 24 Junii, 1840. 8vo. Reutlingen, 1840.

3838. Buchdruckerey. Die wohl-eingerichtete, mit hundert-und ein und zwanzig Teutsch-Lateinisch-Griechisch-und Hebräischen Schrifften, &c. Oblong 4to. Nürnberg, 1733.

3839. Buchdruckerey. Gepriesenes Andencken von erfindung der. 4to. Leipzig, 1740.

3840. Buchdruckerkunst. Die . . . Buchdruckerkunst und Schriftgiesserey mit ihren Schriften, Formaten und allen dazu gehörigen Instrumenten abgebildet auch klärlich beschrieben, &c. Mit einer Vorrede Herrn Johann Erhard Kappens. 4 Bde. 8vo. Leipzig, 1740-5.

3841. Buchdruckerkunst. Das vierte Säcularfest der Erfindung der Buchdruckerkunst begangen zu Stuttgart am 24 und 25 Juni, 1840. 4to. Stuttgart, 1840.

3842. Buchdruckerkunst. Dinten-Fass. Das auf alle Fälle wohleingerichtete, und die corrigirten Schreiberey-Materialien, &c. Zu finden in Leipzig, bey dem Schreibe-Meister Johann Stäpsen. 8vo. Leipzig, 1736.

3843. Buchdruckerkunst. Tinten-Fass. Das auss neue wohl zubereitete, oder, Anweisung wie man gute schwarze, buntfärbige, auch andere curiöse Tinten zubereiten . . . soll. Dritte Auflage. 8vo. Helmstädt, 1733.

3844. Campbell, F. A. G. Bibliographische Adversaria. No. 1. De beginselen der boekdrukkunst te Rotterdam, door. 8vo. 's Gravenhage, 1873.

3845. Clessen, W. J. J. Drittes Jubel-Fest der Buchdruckerkunst. 8vo. Gotha, 1740.

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3846. Didot, Ambroise Firmin. Gutenberg, Jean ou Hans Gensfleisch. Extrait de la Nouvelle Biographie Générale publiée par MM. Firmin Didot Frères et Fils. 8vo. 1856.

3847. Die Fest-tage der Buchdruckers. Eine Sammlung von Prologen Festgrüssen, Tafelliedern, Toasten, etc. 16mo. Leipzig, 1868.

3848. Dittrich, Robert. Anleitung zum Satz der Musiknoten-Typen. 4to. Leipzig, 1872.

3849. Dresden. Der löblichen Buchdrucker-Gesellschafft zu Dresden Jubel-Geschichte A. 1740, den 24 und 25 Junii. Mit einer Vorrede Herrn Christian Schöttgens. 4to. Dresden, 1740.

3850. Ed, C. M. Kurzgefasste Geschichte des Buchdrucks von C. M. Ed, Buchdrucker. 8vo. Hamburg, 1839.

3851. Ehe, Dr. A. v. Leben und Wirken Albrecht Dürer's. 8vo. Nördlingen, 1869.

3852. Erfurt. Thüringisch-Erfurter Gedenkbuch der vierten Säcular-Jubelfeier der erfindung der Buchdruckerkunst, 26-27 Juli, 1840. 8vo. Erfurt, 1840.

With a portrait of Gutenberg.

3853. Falkenstein, Dr. Karl. Geschichte der Buchdruckerkunst in ihrer Entstehung und Ausbildung. Ein Denkmal zur vierten Säcular-Feier der Erfindung der Typographie. 4to. Leipzig, 1856.

3854. Fabricius, J. F. Notizen über die Einführung und erste Ausbreitung der Buchdruckerkunst in Amerika. 8vo. Hamburg, 1841.

3855. Fabricius, J. F. Typologie, die Lehre und Kunde von Abdrücken oder von Buchstaben überhaupt. 8vo. Hamburg, 1844.

3856. Ferber, L. Der Rund- und Bogen-Sätz. 8vo. Offenbach, 1876.

3857. Fontenelle, T. and Poisson, P. Vollständiger Unterricht über alle Schreib-, Zeichnungs-, und Druck-Materialien. 8vo. Ulm, 1831.

3858. Format-Buechlein, Neu auffgesetztes, oder Vorgestellte Nachrichtungs-Figuren wie man auff der löblichen kunst Buchdruckerey in allen . . . Formaten die Columnen recht ordentlich ausschiessen und stellen soll, &c. 1673.

3859. Franke, Carl August. Katechismus der Buchdruckerkunst und der verwandten Geschaftsweige. 8vo. Leipzig, 1872.

3860. Frese, J. H. Die doppelte Buch- und Geschäftsfuhrung für Buchdruckereien. 4to. Leipzig, 1859.

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3861. Freyberg, Christian August. Von den allerersten und ältesten Buchdruckern zu Dressden, &c. 4to. Dressden, 1740.

3862. Freybergen, Christian August. Reliquien von der Dressdnischen, und übrigen Ober Sächsischen Buchdrucker-Historie gesammelt, &c. 4to. Dressden, 1741.

3863. Gessner, Chn. Friedr., der in der Buchdruckerei wohl unterrichtete Lehr-Junge oder: bey der Löblichen Buchdruckerkunst nöthige und nüzliche Anfangsgründe, darinnen alles, was bey selbiger in Acht zu nehmen u. zu lernen vorfällt, von einem Kunstverwandten mitgetheilet wird. 8vo. Leipzig, 1743.

Type-specimens of the Ehrhardt and Zincken type-foundries.

3864. Golowatzkij, Jakow Feodorowitsch. Sweipolt Fiol und seine Kyrillische Buchdruckerei in Krakau von Jahre 1491. 8vo. Vienna, 1876.

3865. Goze, Dr. Ludwig. Aeltere geschichte der Buchdruckerkunst in Magdeburg. 1. Abtheilung: die drucker des XV. Jahrhunderts mit 5 artistischen beilagen. 8vo. Magdeburg, 1872.

3866. Grotefend, C. L. Geschichte der Buchdruckereien in den Hannöverschen und Braunschweigischen Landen. 8vo. Hannover, 1840.

3867. Gutenberg. Beschreibung des Festes dem Andenken des erfinders der Buchdruckerkunst Johann Gensfleisch Zum, gefeiert in Mainz am 4 Oktober, 1824. 8vo. Mainz, 1824.

3868. Gutenberg. Gedenbuch an die festlichen Tage der Inauguration des Gutenberg-Denkmals zu Mainz, 13-16 August, 1837. 8vo. Mainz, 1837.

3869. Gutenberg. Kurzer Abriss der Lebensbeschreibung. Nebst Nachrichten uber die Errichtung und Einweihung seines Denkmals von Thorwaldsen zu Mainz. 8vo. Mainz, 1840.

3870. Haltaus, Dr. Karl. Album deutscher Schriftsteller zu vierten Säcularfeier der Buchdruckerkunst. 8vo. Leipzig, 1840.

The introduction treats of the invention of printing, and the Album consists of pieces, mostly original, contributed by the most celebrated living authors and authoresses of Germany.

3871. Hasper, W. Handbuch der Buchdruckerkunst. 8vo. Carlsruhe und Baden, 1835.

A technical work by a practical printer.

Lent by William Blades, Esq.

3872. Hassler, Dr. K. D. Die Buchdrucker-Geschichte Ulm's zur vierten Säcularfeier der Erfindung der Buchdruckerkunst. 4to. Ulm 1840.

3873. Hering, Arthur. Anleitung zur Holzschneide-Kunst. 8vo. Leipzig, 1873.

3874. Hug, J. Leonhard. Die Erfindung der Buchstabenschrift ihr Zustand und frühester Gebrauch im Alterthum. 4to. Ulm, 1801.

3875. Hupfauer, Paul. Druckstücke aus dem xv Jahrhunderte, welche sich in der Bibliothek des regulirten Chorstiftes Beuerberg befinden. Mit 23 holtzschnitten. 8vo. Augsburg, 1794.

3876. Ihm, B. A. Die bunten Farben in der Buchdruckerei und insbesondere deren Druck auf der Schnellpresse. Ein Handbuch zur prachtischen Erlernung und Forthilfe. 8vo. Wien and Leipzig, 1874.

3877. Jubelzeugnisse, Oeffentliche, welche bey dem von einigen Buchdruckern zu Halle den 25 Jul., 1740, Erneuerten Andenken der vor dreyhundert Jahren erfundenen Buchdruckerkunst. 4to Halle, 1741.

3878. Kade, Dr. E. Die vierte Säcularfeier der Buchdruckerkunst zu Leipzig am 24, 25, 26, Juni, 1840. Eine Denkschrift im Auftrage des Comité zur Feier der Erfindung der Buchdruckerkunst verfasst. 4to. Leipzig: Ausgegeben am Johannistage, 1841.

3879. Kleinknecht, Conrad D. Gott-geheiligte Evangelisch-Lutherische Buchdrucker-Jubel-Freude. 8vo. Ulm, 1742.

3880. Klemmen, Joh. Ch. Das Angedencken des dritten Jubel-Fests der edlen Buchdrucker-kunst auf der Universität Tübingen (welches) theils wie dieses Jubel-Fest A. 1740. 4to. Tübingen, 1740.

3881. Koehler, J. D. Hochverdiente und aus bewährten Urkunden wohlbeglaubte Ehren-Rettung Johann Guttenbergs, eingebohrnen Bürgers in Mayntz, aus dem alten Rheinländischen Adelichen Geschlechte derer von Sorgenloch, genannt Gänsefleisch, wegen der ersten Erfindung der nie gnug gepriesenen Buchdrucker-Kunst in der Stadt Mayntz, zu unvergänglichen Ehren der Teutschen Nation. 4to. Leipzig, 1741.

3882. Könnecke, Dr. G. Ein unbekannter Druck von William Caxton aus dem Jahre 1483, in der Bibliotheca Hechto-Heineana zu Halberstadt aufgefunden. 8vo. Marburg, 1874.

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3883. Kramers, D. Daniel. D. Hieronymi Hornschuchs wohl unterweisener Corrector. 8vo. Leipzig, 1739.

3884. Kiesewetter, Dr. L. Gedrängte Geschichte der Buchdruckerkunst von ihrer Erfindung bis auf unsere Tage. 8vo. Glogau, 1840.

3885. Lappenburg, J. M. Zur Geschichte der Buchdruckerkunst in Hamburg am 24 Juni, 1840. 4to. Hamburg, 1840.

3886. Lempertz, Heinrich. Beyträge zur ältern Geschichte der Buchdruck und Holzschneidekunst. 1. Heft, mit abbildungen. 2. Vermehrte Auslage. 4to. Köln, 1839.

3887. Lempertz, Heinrich. Bilder-hefte zur Geschichte des Bücherhandels und der mit demselben verwandten Künste und Gewerbe. Folio. Köln, 1853-65.

3888. Lessel, J. C. Die edle Buchdruckerkunst (als ein von Gott Geschencktes Hulffs-Mittel zur Fortpflantzung des Glaubens) im Jahr Christi 1740, den 24 Junii am Tage St. Johannis des Täuffers, bey dem Dritten Jubel-Feste. 4to. Brief, 1740.

3889. Lesser, Fried. Christ. Typographia Jubilans, das ist: Kurtzgefasste Historie der Buchdruckerey. 8vo. Leipzig, 1740.

3890. Lichtenberger, J. F. Geschichte der Erfindung der Buchdruckerkunst zur ehrenrettung Strassburgs und vollstandiger Widerlegung der Sagen von Harlem. 8vo. Strassburg, 1824.

3891. Lisch, G. C. F. Geschichte der Buchdruckerkunst in Meklenburg, bis zum Jahre 1540. 8vo. Schwerin, 1839.

It gives a history of several of the early printers of Rostock.

3892. Lorck, C. B. Die Graphischen Künste auf der Ausstellung zu Wien. 8vo. Leipzig, 1874.

3893. Mahncke, G. H. Johannes von Guttenberg, Erfinder der Buchdruckerkunst, und Doctor Johann Faust oder die Zeichen der Zeit. 8vo. Hamburg, 1809.

3894. Maittaire, Mich. A. M. Annales Typographici ab Artis inventæ origine ad annum M.D. 4to. Hagæ, 1719.

Portraits of Gutenberg, Faustus, Costerus, Manucius, and Frobenius.

Lent by William Blades, Esq.

3895. MARAHRENS, August. Vollständiges theoretisch-praktisches Handbuch der Typographie nach ihrem heutigen Standpunkt. Herausgegeben von August Marahrens, Buchdrucker. 2 vols. in one. 8vo. Leipzig, 1870.

Practical throughout, the first vol. being upon composition, and the second upon press work.

3896. MARAHRENS, Aug. Vollständiges Real-Lexikon der Buchdruckerkunst, und der ihr verwandten Graphischen Künste und Gewerbe. 8vo. Fulda, 1876.

3897. METZ, Fried. Geschichte des Buchhandels und der Buchdruckerkunst. 8vo. Darmstadt, 1834.

3898. MEYER, Dr. Heinrich. Gutenberg's Album. 8vo. Braunschweig, 1840.

Pieces in praise of printing in nearly every known language, ancient and modern, except Irish and Welsh.

3899. MEYER, L. E. Die Buchdruckerkunst in Augsburg bei ihrem Entstehen. Eine Denkschrift zur Feier des vierten Säkular-Festes der Erfindung Guttenbergs. 8vo. Augsburg, 1840.

3900. MEZGER, G. C. Augsburgs älteste Druckdenkmale und Formschneiderarbeiten welche in der vereignigten Königl. Kreis und Stadtbibliothek daselbst aufbewahrt werden. 4to. Augsburg, 1840.

37 woodcuts.

3901. MOHR, Louis. Das Haus Berger-Levrault in Strassburg. 8vo. Strassburg, 1876.

3902. NEUBÜRGER, Hermann. Encyklopädie der Buchdruckerkunst. 8vo. Leipzig, 1844.

3903. PANZERS, M. Georg Wolfgang. Aelteste Buchdruckergeschichte Nürnbergs oder Verzeichniss aller von Erfindung der Buchdruckerkunst bis 1500 in Nürnberg gedruckten Bücher mit literarischen Anmerkungen. 4to. Nürnberg, 1789.

3904. PETZHOLDT, Dr. Julius. Bibliotheca Bibliographica. Kritisches verzeichniss der das gesammtgebiet der bibliographie betreffenden litteratur des in-und auslandes. In systematischer ordnung. 8vo. Leipzig, 1866.

3905. PÜTTER, J. S. Der Buchernachdruck nach ächten Grundsätzen des Rechts, geprüft. 4to. Göttingen, 1774.

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3906. Redinger, Jacob. Neu-Auffgesetztes Formal-Buchlein, worinnen alle figuren abgefasset wie man die Columnen recht ordentlich ausschiessen und stellen soll, so wohl in grossals Kleinen formaten. 4to. Franckfurt am Mayn, 1679.

3907. Reichart, P. G. Die Druckorte des 15 Jahrhunderts nebst Angabe der Erzeugnisse ihrer erstjährigen typographischen Wirksamkeit. Mit einem Anhange: Verzeichniss der je ersten Typographen und jener Druckorte, deren allererste Drucker bis jetzt unbekannt geblieben sind. 4to. Augsburg, 1853.

3908. Schaab, C. A. Die geschichte der Erfindung der Buchdruckerkunst durch Johann Gensfleisch genannt Gutenberg zu Mainz, pragmatisch aus den quellen bearbeitet. 8vo. 3 Band. Mainz, 1830.

Portraits of Gutenberg, Schöffer, and Fust.

3909. Schwabe, C. L. Die Erfindung der Buchdruckerkunst und ihrige Folgen. 8vo. Leipzig, 1840.

3910. Schmatz, D. M. Neu-vorgestelltes auf der löblichen Kunst Buchdruckerey gebräuchliches Format-Buch. 8vo. Sultzbach, 1684.

3911. Schmidt, Dr. Joh. Eine Christliche, Danck Predige. Wegen der im Jahr 1440 neu-erfundenen sehr nutzlichen Buchdrucker-Kunst Gehalten in Strassburg an 1640. 64mo. 1678.

This volume, which measures $2\frac{1}{4}$ in. by $1\frac{7}{8}$ in., is the well-known sermon of Dr. Schmidt from the text "Gross sind die werck dess HErrn."

3912. Schulz, Otto August. Gutenberg oder Geschichte der Buchdruckerkunst von ihrem Ursprung bis zur Gegenwart. 8vo. Leipzig. 1840.

3913. Schwetschke, Gustav. Vorakademische Buchdruckergeschichte der Stadt Halle. Eine Festschrift. Mit einem Anhange: I. Ehren-Rettung des sächsischen Merseburg, als des Druckorts "Marsipolis" und "Merssborg" von 1473, und mithin als der ältesten norddeutschen Druckstätte. II. Supplementarisches zu Hain, Ebert, Schaab und Wetter. 4to. Halle, 1840.

3914. Smalian, Hermann. Practisches Handbuch fur Buchdrucker im verkehr mit Schriftgiessereien. 8vo. Danzig, 1874.

3915. Sotzmann, M. Älteste Geschichte der Xylographie und der Druckkunst uberhaupt besonders in der Anwendung auf den Bilddruck. 8vo. Leipzig, 1837.

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3916. Stockmeyer, Immanuel und Reber Balthasar. Beiträge zur Basler Buchdruckergeschichte. Zur Feier des Johannistages MDCCCXL. Herausgegeben von der Historischen Gesellschaft zu Basel. 4to. Basel, 1840.

3917. Strasburger Industrie Schule. Gutenberg Erfinder der Buchdruckerkunst, eine historische Skizze mit mehreren Zeichnungen und Facsimile autographisch ausgeführt von den Zöglingen der Strasburger Industrie Schule. Lithographed. 4to. Strasburg, 1840.

3918. Stückrad, Georg. Programm fur das Gutenbergs-Jubiläum des neunzehnten Jahrhunderts. 8vo. Offenbach, 1837.

3919. Taubel, C. G. Orthotypographisches Handbuch; oder Anleitung zur grundichen Kenntniss derjenigen theile der Buchdruckerkunst. 8vo. Leipsig, 1788.

3920. Taübel, C. G. Praktisches Handbuch der Buchdruckerkunst für Anfänger. 8vo. Leipzig, 1791.

3921. Taeubel, C. G. Allgemeines theoretisch-practisches Wörterbuch der Buchdruckerkunst und Schriftgiesserey, in welchem alle bey der Ausübung derselben vorkommende und in die damit verwandten Künste, Wissenschaften und Gewerbe einschlagenden Kunstwörter nach alphabetischer Ordnung deutlich und ausführlich erklärt werden. 2 Bände. 4to. Wien, 1805.

Frontispiece, a printing-office.

3922. Taubel, C. G. Vollständiges theoretisch-practisches Lehrbuch der Buchdruckerkunst für Angehende Schriftsetzer und Drucker in den Buchdruckereyen. 2 Theil. 8vo. Wien, 1809-10.

3923. Tentzel, W. E. Discours von Erfindung der löblichen Buchdruckerkunst in Teutschland. 12mo. Gotha, 1700.

3924. Waldow, A. Typographische Bibliothek. 13 parts. 8vo. Leipzig, 1865-72.

A series of essays on the practical part of printing.

3925. Waldow, Alexander. Die Buchdruckerkunst in ihrem technischen und Kaufmännischen Betriebe. Erste Band. Vom Satz. 4to. Leipzig, 1874.

3926. Welcker, Ph. H. Festgedicht bei der vierten Säcularfeier der Buchdruckerkunst und beim Jubiläum des zweihundertjährigen Bestehens der Engelhard-Reyherschen Buchdruckerei in Gotha. 8vo. Gotha (1840).

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3927. WERTHERN, Johann D. Warhafftige Nachrichten der so alt- als berühmten Buchdrucker-Kunst, in welchen vom Ursprung und Fortgang der Buchdruckereyen, von 1440 an, biss ietzo 1721 und denen darinn eingeführten Gebräuchen auch eingeschlichenen Missbräuchen und Unordnungen gehandelt wird, alles aus bewährtesten Urkunden, und selbst-eigener vieljährigen Erfahrung mit grossem Fleiss und Kosten zusammengetragen und aus unpartheyischen Gemüthe dem Publico mitgetheilet. Franckfurth und Leipzig. 4to. 1721.

3928. WESSELY, J. E. Anleitung zur kenntniss und zum sammeln der werke des Kunstdruckes. 8vo. Leipzig, 1876.

On engraving upon wood, copper, and stone.

3929. WIEN. Geschichte der K. K. Hof-und Staats-Druckerei in Wien von einem Typographen dieser Anstalt. 8vo. Wien, 1851.

3930. ZAPF [G. W.], H. Ueber meine literarische Reise in einige Klöster Baierns im Jahre 1780. 8vo. Augsburg, 1782.

3931. ZAPF [G. W.] Ehre Herrn Bonaventura II. des hochlöbl. Stifts Rheinau würdigsten Prälaten gegen die Unverschämtheit Herrn F. J. Sulzers gerettet. 8vo. [Augsburg], 1783.

3932. ZAPF [G. W.] Ueber meine literarische Reise in einen Theil von Baiern, Franken und Schwaben im Jahre 1782. 8vo. Augsburg, 1783.

3933. ZAPF [G. W.] Litterarische Reisen, erstes Bändchen. 8vo. Augsburg, 1796.

3934. DENKSCHRIFT der Museumgesellschaft in Zürich. Zur Feier des 24 Junius, 1840. 4to. Zürich, 1840.

ITALIAN.

3935. BERNARDI, Ab. Dott. Iac. Cav. Intorno a Panfilo Castaldi da Feltre e alla invenzione dei caratteri mobili per la Stampa. 4to. Milano, 1866.

3936. BODONI. Vita del Cavaliere Giambattista Bodoni Tipografo Italiano, e catalogo cronologico delle sue edizioni. 2 tom. 4to. Parma, 1816.

3937. BODONI, Giambattista, L prefazione al Manuale Tipografico di. 8vo. Firenze, 1874.

Lent by William Blades, Esq.

3938. Boni, Mauro. Lettere sui primi libri a stampa di alcune città e terre dell' Italia superiore, parte sinora sconosciuti parte nuovai mente illustrati. 4to. Venezia, 1794.

3939. Brofferio, G. Cenni storici intorno all' arte tipografica e suo progressi in Piemonte dall' invenzione della stampa sino al 1835, dettati dall' avvocato Angelo Brofferio giusta le memorie ed i documenti somministratigli dal tipografo, editore e librajo Giuseppe Pomba e da questo ora pubblicati. 8vo. Milano, 1876.

The history of printing in Piedmont to 1835.

3940. Ceruti, Antonio. Lettere inedite di dotti Italiani des Secolo XVI. tratte dagli autografi della biblioteca Ambrosiana. 8vo. Milano, 1867.

Contains four letters from Paulus Manutius, printer, to G. V. Pinelli, written A.D. 1560.

3941. Lechi, Luigi. Della Tipografia Bresciana nel Secolo decimoquinto. Memorie di. 4to. Brescia, 1854.

3942. Manni, D. Maria. Vita di Pietro Perna, Lucchese diligentissimo Impressore in Basilea. 8vo. Lucca, 1763.

3943. Mazzucotelli, A. L'Arte del Guttemberg ossia la stampa. 8vo. Torino, 1863.

3944. Minotto, A. S. Monumenti a Vittorino de' Rambaldoni e Panfilo Castaldi in Feltre. 4to. Feltre, 1869.

This is in support of the claims to the invention of printing by Castaldi.

3945. Orlandi, P. A. Origine e progressi della stampa o sia dell' arte impressoria; e notizie dell' opere stampate dall' anno M.CCCC.LVII. sino all' anno M.D. 4to. Bologna, 1722.

Several plates of printer's marks in the text.

3946. Ottino, G. La stampa periodica. Il commercio dei libri e la tipografia in Italia. 8vo. Milano, 1875.

Statistics of all the newspapers, and serials, and printing-offices in Italy, with a full bibliography at the end.

3947. Palazzi, M. Gio. Andrea. I Discorsi di, sopra l'Imprese: recitati nell' Academia d'Urbino. 8vo. Bologna, 1575.

3948. Panizzi, A. Chi era Francesco da Bologna? 8vo. Londra, 1858.

This tract was printed privately by Sir A. Panizzi at the Chiswick Press, its object being to prove that the artist who designed and cut the Aldine types was no other than the celebrated painter Il Francia.

Lent by William Blades, Esq.

3949. Pozzi, Alfeo. L'Italia sotto i varj suoi aspetti. 8vo. Milan, 1868.

A detailed account of how the festival in honour of Castaldi, the inventor of printing, was originated by a few workmen at Milan.

3950. Pozzoli, Giulio. Nuovo Manuale di Tipografia ossia Guida pratica pei combinatori di caratteri, pei torcolieri, macchinisti, legatori di libri ecc. Seconda Edizione. 8vo. Milano, 1873.

3951. Praloran, Giovanni. Delle Origini e del primato della stampa tipografica. 8vo. Milano, 1868.

3952. Tommaseo, N. Di Giampietro Vieusseux e dell' andamento della Civiltà Italiana in un quarto di secolo. Seconda Edizione. 8vo. Firenze, 1864.

Vieusseux was the originator and proprietor of the first newspaper published in Florence.

3953. Torrini, Dr. Luigi. Sulle Officine tipografiche Riminesi. 4to. Bologna, 1866.

3954. Vermiglioli, G. B. La Tipografia Perugina del secolo XV. 8vo. Perugia, 1820.

3955. Volpi-Cominiana. Annali della Tipografia Volpi-Cominiana colle notizie intorno la vita e gli studj de' Fratelli Volpi. 8vo. Padova, 1809.

Portrait of Volpi.

3956. Zaccaria, G. Catalogo ragionato di opere stampate per Francesco Marcolini da Forli. 8vo. Fermo, 1850.

DUTCH.

3957. Ampzing, Sam. Beschryvinge ende Lof der Stad Haerlem. Mitsgaders Petri Scriverii Lavre-Kranz voor Lavrens Koster, eerste Vinder vande Boekdrvckerye. 4to. Haerlem, 1628.

3958. Baudet, P. J. H. Leven en Werken van Willem Jansz. Blaeu. 8vo. Utrecht, 1871.

3959. Boekdrukkunst, Uitvinding der. 8vo. Haarlem, 1854.

3960. Catalogus van Voorwerpen ingezonden ter algemeene Typographische Tentoonstelling gehouden te Haarlem, bij gelegenheid der plegtige Onthulling van het metalen Standbeeld van Lourens Janzoon Coster. 8vo. Haarlem, 1856.

Lent by William Blades, Esq.

3961. Elsevier, W. J. C. Rammelan. De voormalige Drukkerij op het Raadhuis der Stadt Leyden. Ao. 1577-1610. Medegedeeld in de maandelijksche vergadering van de Maatschappij der Nederlandsche letterkunde. 8vo. 1857.

3962. Even, E. van. Rudolf Loeffs, drukker te Bommel, 1491. Overgedrukt uit de Kronijk van het Historisch Genootschap te Utrecht. 4to. (Utrecht), 1853.

3963. Gerlings, H. Haarlemsche Bijdragen bijeengebragt. 8vo. Haarlem, 1869.

3964. Gerlings, H. Het Leven van Theodorus Schrevelius (Dirk Schrevel). 8vo. *n. d., n. p.*

3965. Jacob, J. L. C. Bonaventuur en Abraham Elzevier, kleine letterkundige bijdrage. 12mo. 1841.

3966. Koning, J. Bijdragen tot de geschiedenis der Boekdrukkunst. 8vo. Haarlem, 1818.

3967. Koning, J. Over de Antwerpsche Boekprinters der vijftiende eeuw. 8vo. Amsterdam, 1828.

3968. Kortebrant, Jakob. Lof der Druckkunste, te Haerlem uitgevonden door Laurens Janszoon Koster, omtrent het Jaer MCCCCXL.; op haer derde Eeuwgetijde. 4to. Delf, 1740.

3969. Langendyk, Pieter. Lofdicht op het Eerbeeld van Laurens Koster, eersten Vinder der Drukkunst, Kunstig uitgehouwen door Mr. G. v. Heerstal, en opgerecht binnen de stadt Haarlem, in den Artseynhof, in den Jaare 1722. 4to. Haarlem, 1723.

3970. Laurier-Krans, gevlogten om't hoofd van Laurens Koster, eerste uitvinder der Boekdrukkunst binnen Haarlem. 4to. Haarlem, 1726.

A curious woodcut of Koster.

3971. Ledeboer, A. M., het geslacht van Waesberghe. Eene bijdrage tot de geschiedenis der Boekdrukkunst en van den boekhandel in Nederland. 8vo. Rotterdam, 1859.

3972. Ledeboer, A. M. De Boekdrukkers Boekverkoopers en uitgevers in Noord-Nederland. 4to. Deventer, 1872.

3973. Loosjes, Vincent. Gedenkschriften wegens het vierde Eeuwgetijde van de uitvinding der Boekdrukkunst door Lourens Janszoon Koster van stadswege gevierd te Haarlem, 10-11 July, 1823. 8vo. Haarlem, 1824.

Lent by William Blades, Esq.

3974. Noordziek, J. J. F. Gedenkboek der Costers-Feesten van 15, 16 en 17 Julii, 1856. 8vo. 1858.

3975. Parnas Vreuchden, ter onsterfelijker gedagtenis over het derde eeuwjaar van de uitvinding der noit volpreese Boek-drukkonst, door Laurens Jansz. Koster, in zyn leven schepen der stad Haarlem. 4to. Haarlem, 1740.
A rare copper-plate portrait of Coster.

3976. Roest, M. De Wetenschappelijke moraliteit van Dr. A. van Der Linde een poosje maar te luchten gehangen, ten gerieve der lezers van diens spectator-opstellen en boek over "De Haarlemsche Costerlegende." 8vo. Amsterdam, 1870.

3977. Scheltema, J. en J. Koning. Vier briefen over de laatste tegenspraak van het regt van Haarlem op de uitvinding der Drukkunst. 8vo. 1823.

3978. Scheltema, J. Levensschets van Laurens Janszoon Koster. 8vo. (Amsterdam), 1834.

3979. Schinkel, A. D. Verlolg van de Handschriften en oude drukken (incunabulen), enz deel uitmakende van. 8vo. *n. p.* 1857.

3980. Seiz, J. C. Het derde Jubeljaar der uitgevondene Boekdrukkonst. 8vo. Haerlem, 1740.

3981. Westreenen, W. H. J. van. Verhandeling over de uitvinding der Boekdrukkunst; in Holland vorspronkelijk uitgedacht te Strassburg verbeterd en te Mentz voltooid. 8vo. Hage, 1809.

LATIN.

3982. Aldo Manuzio. Lettres et Documents, 1495-1515. Armand Baschet collexit et adnotavit sumptibus Antonii Antonelli. 8vo. Venetiis, 1867.

3983. Almeloveen, Theo. Jan. ab. M.D. De vitis Stephanorum celebrium Typographorum dissertatio Epistolica. Subjecta est H. Stephani querimonia Artis typographicæ. 8vo. Amstelædami, 1683.

3984. Augsburg. Notitia historico-litteraria de libris ab artis typographicæ inventione usque ad annum MCCCCLXXVIIII. impressis: in Bibliotheca liberi ac Imperialis Monasterii ad SS. Udalricum et Afram Augustæ extantibus. Partes I. et II. 4to. Augustæ Vindelicorum, 1788.

Lent by William Blades, Esq.

3985. Becquignolle, Johannes Carolus. De Statu Typographiæ superiorum temporum ad hodiernum comparato. 4to. Halæ Salicæ, 1740.

3986. Beughem, C. Incunabula Typographiæ. 12mo. Amstelodami, 1688.

3987. Claromontius, God. In statuam laureatam L. Costeri. Folio. Amsterdam, 1723.

3988. Fritsch, Ahasver. Dissertationes duæ historico-politicæ, altera de abusibus typographiæ tollendis, altera de Zygenorum origine, vita, ac moribus. Editio altera. 4to. Jenæ, 1664.

3989. Ingolstadium. Bibliothecæ Academicæ Ingolstadiensis Incunabula typographica, seu libri ante annum 1500 impressi circiter mille et quadringenti, quos disposuit, descripsit, et notis illustravit Sebastianus Seemiller. Fasciculi I. et II. 4to. Ingolstadii, 1787-8.

3990. Judex, Matthæus. De Typographiæ inventione, et de prælorum legitima inspectione, libellus brevis et utile. 8vo. Copenhagii, 1566.

3991. Jungendres, Sebastianus Jacobus. Epistola de Libris accuratius imprimendis, quâ in mendorum typographicorum causas studiose inquiritur, et quomodo illa sint removenda luculenter demonstrantur. 4to. Francofurti ad Moen. 1721.

3992. Hirschius, Carolus Christianus. Librorum ab anno I. usque ad annum L. sec XVI. typis exscriptorum, ex libraria quadam supellectile Norimbergæ privatis sumptibus in communem usum collecta et observata, millenarius I. 4to. Noribergæ, 1736.

3993. Lackmann, A. H. Annalium typographicorum, selecta quædam capita. 4to. Hamburgi, 1740.

Cap. VI. Initia typographiæ Kiliensis. Cap. VIII. Typographia domestica et typi privatorum.

3994. Laire, Francisci Xaver. Specimen historicum typographiæ romanæ XV. sæculi. 4to. Romæ, 1778.

3995. Leichius, J. H. De origine et incrementis typographiæ Lipsiensis liber singularis, ubi varia de litterariis urbis studiis et viris doctis, qui in ea claruerunt, inseruntur. 4to. Lipsiæ, 1740.

A curious and instructive work.

3996. Lichtenberger, Io. Frid. Initia typographica. 4to. Argentorati, 1811.

Lent by William Blades, Esq.

3997. Maittaire, Mich. A.M. Annales Typographici ab anno M.D. ad annum MD.XXXVI. continuati Operâ. 4to. Hagæ, 1722.

3998. Mallinkrot, Bernard. De ortu ac progressu artis Typographicæ dissertatio historica, a Bernardo a Mallinkrot. 4to. Coloniæ Aggrippinæ, 1640.

3999. Meermannus, G. Conspectus originum typographicarum. 8vo. [Hagæ Comitis], 1761.

4000. Meerman, Gerard. Origines Typographicæ. 2 vols. 4to. Hagæ, 1765.

Portraits of Meerman and Coster.

4001. Paulus, Pater. De Germaniæ Miraculo Optimo, Maximo Typis literarum earumque differentiis, dissertatio qua simul Artis Typographicæ universam rationem explicat. Lipsiæ, 1710.

4002. Reif, A. De originibus typographicis programma Academicum. I.-IV. quo prælectiones suas denvo auspicatur. 4to. Ingolstadii, 1785.

4003. Roth-Scholtz, Frid. Icones bibliopolarum et typographorum de republica litteraria bene meritorum ab incunabulis typographiæ ad nostra usque tempora. Norimbergæ et Altdorfii, 1726-29.

4004. Scheltema, Petrus. Diatribe in Hadriani Junii vitam, ingenium, familiam. merita literaria. 8vo. Amstelodami, 1836.

4005. Schœpflin, Jo. D. Vindiciæ Typographicæ. 4to. Argentorati, 1760.

Few works have been more quoted by the controversialists on both sides than this.

4006. Schwartz, C. G. Primaria quædam documenta de origine Typographiæ. 4to. Altorfii, 1740.

4007. Seiz, J. C. Annus tertius sæcularis inventæ artis typographicæ, sive brevis historica Enarratio de inventione nobilissimæ artis typographicæ, &c. 8vo. Harlemi, Urbe nobilissimæ artis typographicæ inventrice [1743].

Translated from the original Dutch, published in 1740.

4008. Typographia. Q. B. V. De initiis Typographiæ physiologicis. 4to. Rintelii, 1740.

4009. Ungerus, Christianus Theophilus. De Aldi Pii Manutii vita meritisque in rem literatam . . . cura Samuelis Lutheri Geret. 4to. Vitembergæ, 1753.

Lent by William Blades, Esq.

4010. Wolff, J. C. Monumenta typographica, quæ artis hujus præstantissimæ originem, laudem, et abusum posteris produnt, instaurata. 2 vols. 8vo. Hamburg, 1740.

A most interesting collection of essays and poetry on the art of printing, drawn from all quarters.

VARIOUS LANGUAGES.

4011. Caballero, R. D. Breve examen acerca de los primeros tiempos del arte tipografico en Espana. 8vo. Madrid, 1866.

4012. Försök till Historia om Sveriges Boktryckerier. 8vo. Stockholm, 1871.

4013. Jonsson, Jon. Söguágrip um, Prentsmidjur og Prentara a Islandi. 8vo. Reykjavik, 1867.

This is the only work in Icelandic on printing, and is confined entirely to the introduction of the art to that island. Chapter I. narrates the establishment of the first press at Holum by its bishop, John Areson, who appointed John Mattiason as manager, the first book issued being a Breviary, dated 1534.

4014. Lengren, C. Kort Berättelse ow Bok-Trycke-riets Begynnelse och Fortgang, i gemen och Afwen uti Swerige, da ahr efter Christi bord, mdccxl. des tredje Jubilæum uti Europa firades. 4to. Stockholm, 1740.

It gives a list of printers in Sweden from the earliest period up to 1740.

4015. Mendez, F. Tipografia Española, o Historia de la introduccion, propagacion y progresos del Arte de la Imprenta en España. Segunda edicion corregida y adicionada por Don Dionisio Hidalgo. 8vo. Madrid, 1861.

4016. Mendez, Francisco. Typographia Española, o Historia de la introduccion, propagacion y progresos del Arte de la Imprenta en España. Tomo I. 4to. Madrid, 1796.

No more published.

4017. Printers, Swedish, Biographical Notices of. Folio sheet Stockholm: Norstedt & Söner, 1873.

4018. **РУКОВОДСТВО ДЛЯ ТИПОГРАФЩИКОВЪ.** 8vo. St. Petersburgh, 1874.

Entirely devoted to explaining the practice of typography in all its parts.

4019. Sohm, Peter. Musæum Typographicum Sohmianum, eller Förteckning pä de Böcker och Skrifter ow Boktryckeri-Konsten och dess Historia, Jemte Portraiter, &c. 8vo. Stockholm, 1815.

Lent by William Blades, Esq.

4020. Ursin, Georg. Pr. Bogtrykkerkunstens Opfindelse og Udvikling i 400 Aar. En Festgave til dens fjerde Jubilæum. 8vo. Kjbenhavn, 1840.

Lent by Sir Charles Reed, F.S.A.

4021. Typographical Antiquities, or an historical account of the origin and progress of Printing in Great Britain and Ireland. Begun by the late Joseph Ames, F.R. and A.S.S., considerably augmented by William Herbert. 4to. 3 volumes. London, 1785.

4022. The History and Art of Printing, by P. Luckombe, M.T.A. 8vo. London, 1771.

4023. The Printer's Grammar, or Introduction to the Art of Printing, containing a concise history of the Art with the improvements in the practice of Printing for the last 50 years. By C. Stower, printer. 4to. London, 1808.

Lent by Herr Theod. Goebel.

4024. Meyer, Johann Heinrich. Journal für Buchdruckerkunst, Schriftgiesserei und die verwandten Fächer. 4to. Braunschweig. 1 vol., 1834-5-6. Also 1 vol., 1876.

The first and last volumes of the oldest existing serial devoted to Printing and the associated Arts.

Lent by James Fenton, Esq.

4025. Typographia, an historical sketch of the Origin and Progress of the Art of Printing. By T. C. Hansard. 8vo. London, 1825. 2 vols.

Lent by Mr. Jos. M. Powell.

4026. The Printer's Register bound from the commencement, 1863 to 1877. 4to.

Lent by Messrs. Field and Tuer.

4027. The Paper and Printing Trades' Journal (complete set).

Lent by the London Society of Compositors.

4028. Working Man. The Working Man's way in the World, being the Autobiography of a Journeyman Printer. 8vo. London. *n. d.*

4029. Printer, The. London. 8vo. *n. d.*

Practical.

4030. Printer, The. A Serial. Nos. 1 to 18, November, 1843 to May 1845. London. 4to.

Lent by the London Society of Compositors.

4031. Crapelet, G. A. Etudes pratiques et littéraires sur la Typographie. 8vo. Paris, 1837.

4032. Fournier, le Jeune. Dissertation sur l'Origine et les Progrès de l'art de graver en bois. 8vo. Paris, 1758.

4033. Ames, Jos. Typographical Antiquities, enlarged by William Herbert. 3 vols. 4to. London, 1786.

Lent by F. Leypoldt, Esq.

4034. The Publishers' Price-List Annual. 1876.

4035. The Publishers' Weekly. Vol. 10.

4036. The Publishers' Weekly. Christmas and Exhibition Numbers.

4037. The American Library Journal. Vol. 1. Parts 1 to 9.

TRADE SERIALS ISSUED BY AND FOR THE USE OF PRINTERS.

4038.

THE Printers' Register. Established 1840. Vols. for 1840 and 1877. *Lent by A. Powell, Esq.*

4039. The Printing Times and Lithographer. 1876. *Lent by Wyman and Sons.*

4040. L'Imprimerie. Paris. Vol. for 1876. *Lent by E. Charavay, Esq.*

4041. La Typologie-Tucker. Vol. for 1876. *Lent by H. J. Tucker, Esq.*

4042. Annales de l'Imprimerie. Brussels, 1876. *Lent by F. Callewaert, Esq.*

4043. Journal für Buchdruckerkunst. Established 1834. Brunswick. Vols. for 1834 and 1876. *Lent by Theod. Goebel, Esq.*

4044. Annalen der Typographie. Leipsig, 1876. *Lent by C. B. Lorck, Esq.*

4045. The Quadrat. Pittsburgh, U.S., 1876. *Lent by F. Martheus, Esq.*

4046. Printing Gazette. Cleveland, 1876.

4047. The Proof Sheet. 1876.

4048. Printers' Circular. Philadelphia, 1876.

Class K.

CURIOSITIES AND MISCELLANIES.

LIST OF MEDALS CONNECTED WITH PRINTERS AND THE ART OF PRINTING.

Lent by W. Blades, Esq.

The Collection, a large portion of which is here exhibited, may almost claim as its title "The Medallic History of Printing;" for here are represented great and learned Printers of all ages and many countries: Gutenburg, Faust, and Schœffer of Germany; Aldus and Bodoni of Italy; Martens and Froben of Belgium; the Estiennes and Didots of France; and many others. Here, too, are the commemorative Medals which were struck in many cities of Germany, Holland and France, when in 1740, in 1825, in 1837, and in 1840, the larger part of Europe held a Jubilee in honour of the First Printers. Early Printing-guilds are also represented, and, lastly, medals of notable men who, as amateurs or otherwise, have at some time been Printers.

GERMANY.

4058.

IOHN GUTENBERG, the Inventor of Printing. A Plaque.

Born at Mayence, *c.* 1390; migrated to Strasbourg, 1420; matured his plans for printing from separate moveable types and issued the first printed book with a date, *The Mayence Psalter*, in 1457. Died neglected in 1468.

4059. Sigismund Feierabend, *Frankfort*, 1585. "Ætat. 57." *Rev.* An Allegorical Device, with unknown engraver's Monogram, "VM." or "VN."

Born 1528; died 1585. Pious and patriotic as a citizen; learned and accurate as a printer.

Lent by William Blades, Esq.

JUBILEE OF 1740.

4060. GOTHA. Aurora in her Chariot, as symbolical of the dawning light of the Press. *Rev.* Inscription. Christian Vermuth sc.

4061. LEIPSIG. Gutenberg and Faust face to face. *Rev.* A Printing-press, &c. "Ars victura dum litteris prætium manebit." Dassier sc.

4062. NUREMBERG. Arms of the City and of the Curators. *Rev.* Inscription. Nurnberger sc.

The reverse of this curious medal states that it was struck for the eight printers then established in the city. Hence it is known as "The Eight Printers' Medal."

4063. NUREMBERG. A Printing-press, above which flies Fame, blowing her Trumpet over the World. *Rev.* Inscription. Vestner sc.

4064. NUREMBERG. Germany receiving from heaven the Printers' Charter. *Rev.* Inscription.

4065. NUREMBERG. Germany crowned by Wisdom; on one side is a Printing-press. *Rev.* An Altar, upon which lies the first printed Bible. Vestner sc.

4066. RATISBON. The Arms of the City illuminated from heaven. A Press and Compositor's frame. *Rev.* Inscription.

4067. BRESLAU. Busts of Gutenberg and Faust. *Rev.* Inscription.

4068. LEIPSIG. Typographia and "Spes O fidissima Musis." A Muse holding out a MS., while a Winged Genius shows her a Printed Book. Koch sc.

4069. ERASMUS. "Er: Ro: Imago. ad. viva. effigie. expressa. 1.5.3.1. *Rev.* Bust of the God Terminus. "Concedo Nulli."

4070. BRONNER, Johann Carl, Frankfort, 1793. Allemand sc.

An eminent printer, born 1738; died 1813. His Life is published in two vols. 8vo. This medal was struck in his honour by the Lodge of Freemasons to which he belonged.

4071. GRASS and Barth, Breslau, 1804.

Private and very rare; struck by the firm to commemorate the 300th anniversary of their printing-office, established in 1504.

Lent by William Blades, Esq.

PRINTERS' FESTIVAL, 1837.

4072. Augsburg, 1837. The Thorwaldsen Statue of Gutenberg erected at Mayence. *Rev.* Inscription. Neuss sc.

4073. Mayence, 1837. Bust of Gutenberg. *Rev.* The Thorwaldsen Statue.

4074. Mayence, 1837. The Thorwaldsen Statue. *Rev.* Gutenberg explaining to Schœffer his grand discovery of Moveable Types. Lorenz sc.

Nos. 12, 13, and 14 are in memory of the erection at Mayence of a noble statue of Gutenberg, designed and modelled by the celebrated sculptor Thorwaldsen.

JUBILEE OF 1840.

4075. Augsburg. The Thorwaldsen Statue. *Rev.* "Arte suâ litteras auxit." Neuss sc.

4076. Cologne. Bust of Gutenberg. *Rev.* Arms of Mayence, Cologne, and Strasburg on the reverse. On the ribband, "Und es war licht." Kramer sc.

4077. Stuttgart. Bust of Gutenberg. *Rev.* Inscription. Heindel sc.

4078. Frankfurt. The Memorial to Gutenberg, Fust, and Schœffer, erected in the City, 1840. *Rev.* Inscription. Wilhelm sc.

4079. Berlin. Bust. *Rev.* Gutenberg sitting before a Printing-press examining his First Proof. König sc.

4080. Berlin. Bust of Gutenberg. *Rev.* Printers' Arms, and Legend. Krüger sc.

4081. Wolfenbuttel. Upon an Altar a Flame. "Aliis inserviendo consumor." *Rev.* View of the Wolfenbuttel Library. "Amicis C. Schönemann."

Private medal, struck by the librarian for his friends.

4082. Mayence. Bust. *Rev.* Mayence crowning Gutenberg, near to whom is a Press. Erhardt sc.

4083. Mayence. Bust. *Rev.* Gutenberg in his Printing-office reading Proof. Loos D. König sc.

4084. Bamberg. A Printing-press. *Rev.* The City of Bamberg.

Lent by William Blades, Esq.

4085. LEIPZIG. A Printing-press on a Cloud, beneath which is the City of Mayence. Wartig sc.

4086. BASLE. Bust of Frobenius. *Rev.* Inscription. Bovy sc.

Froben is a celebrated name in typographical annals. He was a great friend of Erasmus.

4087. MEDAL to commemorate the Freedom of the Press, and the Bavarian Constitution, 1848. Dreutwett sc.

A curious instance of the danger of being too sure of the future.

4088. FESTIVAL in Germany, 1834, to commemorate the first printed German Bible in 1534.

4089. LEIPZIG. To commemorate the Gutenberg Festival, 1840.

4090. HESSE. Freedom of the Press, 1848.

4091. VOLKHARDT, Albert. Printer at Augsburg, 1804-63.

4092. SPORK, Count, 1726. Established a Press for printing instructive works at Lissa in Poland.

4093. WALDSTEIN, Baron de. Bust of. *Rev.* His Arms.

FRANCE.

4094. STRASBOURG, 1840. Bust of Gutenberg. *Rev.* A rude Press. "Et la lumière fut." Emmerick sc.

4095. STRASBOURG, 1840. Jubilee Medal. The Statue erected by David d'Angers.

4096. PARIS, 1848. *The National Printing-office.* Paris personified seated upon a Throne. By her side a Stanhope Press. *Rev.* Imprimerie Nationale. Farochon sc.

4097. PARIS, 1843. *The Imperial Printing-office.* Bust of Napoleon III. *Rev.* Imprimerie Impériale. Barre sc.

4098. LYONS, 1840. *Guild Medal.* Science surrounded by Books, &c. "Bibliopolæ et Typographi Lugdun." *Rev.* Arms of the City of Lyons and of the Guild.

4099. PARIS, 185-. Henri Estienne. Bust. *Rev.* Allegorical. Fauginet sc.

4100. COMMEMORATIVE MEDAL, 1830. The Newspaper Press personified, with her foot on the Globe. Beneath is "Liberté de la Presse." *Rev.* The names of the Editors and Writers connected with the Parisian Press who were successful in opposing the oppressive restrictions of July 25, 1830. Caqué sc.

Lent by William Blades, Esq.

4101. GUTENBERG, John, 1818. Bust. *Rev.* Inscription. Gayrard sc. [Series Numismatica Virorum illustrium.]

4102. THE Didot Family, 1823. Bust of "Pierre Didot l'aîné, Typographe Français." *Rev.* Printing-press as improved by Jules Didot. Veyrat sc.

For many years the Didot family have held the highest position in France as learned printers.

The obverse of this medal is used again for 69 and 70.

4103. THE Didot Family, 1827. *Rev.* "Nouveaux signes de ponctuation employés chez J. Didot l'aînè."

4104. THE Didot Family, 1830. Two animals representing the letters J. D. (Jules Didot), imitated from initials engraved for a splendid edition of La Fontaine's Fables. Veyrat and Susemiel sc.

4105. DIDOT, Firmin, 1857. Bust of. *Rev.* "Stephanorum Æmulus, Musarum Cultor." Girodet del.; Barre sc.

4106. CHATEAUBRIAND, F. A. Vicomte de. Bust of. *Rev.* "Liberté de la Presse, 1833." Caqué sc.

Born 1768; died 1848. Struck in memory of the celebrated press prosecution in 1832.

4107. PANCOUCKE, C. L. F., 1820. Victory galloping in her chariot over all Europe.

Struck to commemorate the beautiful edition of *Les Victoires et Conquêtes des Français*, printed by Pancoucke.

4108. GUILD Medal, *Paris*, 1847. An open Volume in the rays of the Sun. "Ex utroque Lux." *Rev.* Arms of the Booksellers and Printers of Paris.

4109. DANEL, Leonard, *Lille.* "A Mr. Léonard Danel le personnel de son Imprimerie, 6 Novembre, 1863."

4110. CORMENIN de la Haie, L. M., Vicomte, 1840. Bust. *Rev.* A Printing-press without any legend. Rogat sc.

Cormenin is celebrated as the author of numerous political pamphlets against the Government of Louis Philippe. His *nom de plume* was "Timon."

4111. CORMENIN de la Haie, L. M., Vicomte, with profile to the left, and with an allegorical reverse. 1852. Rogat sc

4112. PANCOUCKE, C. L. F. 1820. Barre sc.

A magnificent medal to commemorate the printing by Pancoucke of *La Description de l'Egypte.*

Lent by William Blades, Esq.

4113. Pancoucke, C. L. F. 1836. Barre sc.

A beautiful medal in commemoration of the printing of *Traduction des Auteurs Latines.*

4114. Gutenberg, Head of, as No. 62. *Rev.* "Société pour la défense de la Propriété littéraire." Emmerick sc.

4115. Beranger, Pierre Jean. Bust of. Montagny sc.

4116. Beranger, Pierre Jean. Bust of. 1857. David et Bauchery sc.

4117. Beranger, Pierre Jean. Bust of. 1857. Franky Magniadas sc.

The poet Béranger passed a portion of his youth in a printing-office. To a young and aspiring compositor who sent him a poetical effort, begging his opinion, he thus wrote (22nd Dec. 1849), "I have no desire to discourage you in the double profession upon which you have entered, but I fear that to be a versifier is incompatible with success as a printer. I can only say that, personally, I have often repented having dropped the composing-stick for the pen."

4118. Chateaubriand, F. A. Vicomte de. Bust. *Rev.* Inscription commemorative of the Printing of his complete works. Bovy sc.

4119. Desessartz, John, Cardinal, Linc. Fac. Med. P. *Paris,* 177-. Duviv sc.

Established a printing-press in his private house, at which he often employed his leisure.

4120. Brune, G. M. A., Marshal of France. Anno IX. (1800-1801.) Salvirch sc.

One of Napoleon's best generals. Upon the Emperor's return from Elba he was appointed Commander of the Army of the Var. Assassinated by the mob at Avignon, after the Battle of Waterloo.

Marshal Brune amused his leisure by composing and printing, for which purpose he established a small but complete printing-office in his own house, Rue de la Harpe, Paris.

4121. Girardin, Emile de, *Paris.* Bust of. Borrel sc.

In 1831 he undertook, together with M. Casimir Périer, to reform the newspaper press of Paris and reduce its price. In 1835 he started the *Panthéon,* in 100 vols., at one franc each, and in 1836 *The Press,* a daily paper. The whole newspaper press opposed him, and he had to fight four duels. He defended strongly the liberty of the press in 1832.

4122. Dupont, Paul. Medal of the Benefit Club connected with his Printing-office.

4123. Dupont, Paul. Busts of Gutenberg and Senefelder. *Rev.* Monogram P. D.

4124. Lange, Lévy & Cie., Printers, Paris. An octagon medal, "Membres du Conseil."

Lent by William Blades, Esq.

4125. **Chaix** et Cie., Printers, Paris. Apprentices' Medal.

4126. **Paris.** Association des Imprimeurs de Paris.

ITALY.

4127. **Aldus** Pius Manutius, *Venice*, *c.* 1500. Bust of. *Rev.* an Anchor and Dolphin. Francesca da Bologna sc. (?)

Born 1449; died 1515. Aldus is deservedly famous for being the first to issue in a correct form, through the medium of the Press, the works of the old Hebrew, Greek, and Latin authors. His beautiful device of the Dolphin and Anchor, so well known in the annals of typography, was borrowed from the reverse of a denarius of the Roman Emperor Titus, as he himself tells us.

Mr. Panizzi has shown that the types of Aldus were cut by Francesca da Bologna, the celebrated painter, better known as "Il Francia." It is not improbable that this medal is also from his hands.

4128. **Bodoni**, J. B., *Parma*, 1800. Bust. *Rev.* Inscription:—"Civi optimo decurioni solertiss. artis typographicæ coryphæo eruditiss. ex XII. virum Parm. decreto."

Born 1470; died 1813. Was a Compositor at the Propaganda Press, Rome. Appointed chief of the Ducal Printing-office at Parma in 1768, whence he issued editions of the Classics which made him famous throughout all Europe.

4129. **Bodoni**, J. B., 1802. Bust. *Rev.* Inscription:—"Inter Typographos Cultor et Artifex venustatis elegantissimus."

4130. **Bodoni.** The inauguration of the Statue to Bodoni. Saluzzo, 1872.

4131. **Castaldi**, Panfilo, *Milan*, 1868. Bust, surrounded by printing implements. Calvi sc.

Castaldi has been put forward of late years by Italians, and Italians only, as the real inventor of Printing. They assert that Castaldi revealed his discovery to Gutenberg, who appropriated it. A statue has been erected to the Italian "Claimant" at Feltre.

4132. **Milan**, 1867. *Society Medal* of Al Pio Instituto Tipografico.

4133. **Feltre**, 1868. *Commemorative Medal* of the Primo Congresso Tipografico. Calvi sc.

4134. **Viesseux d'Oneglia**, G. P. *Rev.* "Per quarant' anni benemerito della Civiltà Italiana compieva l'ottantesimo della vita à 29 Settembre, 1859." Ferraris sc.

This beautiful medal was struck to commemorate the 80th birthday of this respected Printer of Florence.

Lent by William Blades, Esq.

4135. POMBA, J., *Turin*, 1837. Gaetazzi sc.

Struck by the Chev. Pomba, the celebrated Printer of Turin, in remembrance of the successful conclusion of his great publication of the Latin and Italian Classics. The bust of the editor, Signor Bucherino, is on the obverse.

4136. BOLOGNA, 1869. *Commemorative Medal.* A Printing Machine, upon which the Sun is shining; upon the rays are the names "Gutenberg—Castaldi." *Rev.* Arms of Bologna. Calvi sc.

Struck for the second Typographical Congress and Exhibition of Fine Printing.

DENMARK.

4137. BRAHE, Tycho, *Uranienbourg.* Bust. *Rev.* Arms, and the year 1595.

This celebrated Astronomer established a printing-office at Uranienberg, upon the Island of Hveen, which had been given to him by Frederick II., King of Denmark, for the erection of an Observatory. Here he printed his observations. His friend and assistant, Willem Blaeu, was the first to make improvements upon the old wooden presses.

4138. BRAHE, Tycho. Bust and *Rev.* Inscription.

HOLLAND.

GUILD MEDALS.

4139. AMSTERDAM. Guild of St. Luke. *Obv.* A Bull, the emblem of St. Luke, supporting the Arms of the Guild. *Rev.* Ornamental design for reception of member's name.

Before the invention of Printing the Guilds of St. Luke embraced all the trades directly concerned with the manufacture of manuscripts. It was natural that Printers at first should also belong to them. Thus Thierry Martens was of St. Luke's Guild, Antwerp, as well as Gerard Leeu and Godfrey Back, all well known Typographers. In later years Printers formed Guilds of their own under the protection of St. John.

4140. AMSTERDAM. *Printers' and Bookbinders' Guild*, *c.* 1639. A Printing-press, with the Master's name, "Johannes Wilmerdonk." *Rev.* Binders' tools.

4141. MIDDLEBOURG. *Bookbinders' and Printers' Guild*, 1631. "Zacharias Roman, Deken." Also a mortuary medal.

4142. MIDDLEBOURG. *Boekvercopers en Druckers Gilt.* Nine medals, dating from 1651 to 1734.

Lent by William Blades, Esq.

4143. HAARLEM. *Jeton de presence*, *c.* 1640. Typography resting her arm upon a Printing-press. *Rev.* The Ship of Damietta, "Vicit vim Virtus."

4144. HAARLEM, *c.* 1660. A Figure representing Haarlem holding in her hand the Ship of Damiette, and standing before a Printing-press. "Dam : capt : Typ : inv : Urb : defen :" (Damietta captured, Typography invented, and the City defended).

4145. HAARLEM. Representation of the bronze Statue of Coster, erected in the Market-place, 1856. "De Orbe meruit, Patria posuit." *Rev.* The Sun dispersing the Clouds.

The reverse refers to the increased favour with which the claims of Coster were then being received.

4146. COSTER, Laurence, *Haarlem.* The Statue of Coster on one side; on the other, a Statue of Junius the Historian. Van Noorde sc.

John Enschedé, Type-founder at Haarlem, placed in his courtyard two statues, one of Coster and one of Junius, both from the chisel of Van Noorde. From these statues this medal was engraved in 1768.

4147. HAARLEM. Bust of Coster, with a Printing-press. "Alter Cadmus." *Rev.* Arms of Haarlem, "Hinc totum sparguntur in orbem litteræ." 1740. Van Swindern sc.

4148. HAARLEM. Bust of Coster. *Rev.* Typographia holding as a garland the Arms of the Jubilee Committee. 1740. Van Swindern sc.

4149. HAARLEM. Bust of Coster. *Rev.* Inscription on the invention of Printing. 1740. Holtzhey sc.

4150. HAARLEM. Bust of Coster. *Rev.* A boldly engraved Printing-press. 1740. Marshoorn sc.

4151. HAARLEM. A personification of Haarlem sitting on a throne. One of the Cupids is holding the first book printed by Coster. *Rev.* Coster in the Haarlem Wood holding up the letter A. "Typographia hic primum inventa." 1740. Holtzhey sc.

4152. HAARLEM. Science—a Printing-press, Books, &c. "Laus Urbi Lux Orbi." *Rev.* Inscription. 1823. Braemt sc.

4153. HAARLEM. Showing the Monument erected in the Haarlem Wood in 1823 to the memory of Coster. De Vries sc.

Lent by William Blades, Esq.

BELGIUM.

4154. MARTENS, Thierry, *Alost.* Bust of Martens. Alex. Geefs sc. *Rev.* The Monument erected at Alost in 1856. John Geefs sc.

Thierry Martens, long believed to be the first, was certainly the second and most celebrated printer in Belgium.

4155. MONTANUS, B. Arias, *Antwerp*, 1569. Bust of. Ætat. 43. *Rev.* Archimedes crying out Ευϱηκα.

Montanus, the friend and correspondent of the most learned men of his time, was Press-reader to the celebrated printer, Christopher Plantin, of Antwerp.

4156. WAHLEN, Auguste, *Brussels.* To commemorate the publication of "Mœurs et costumes de tous les Peuples."

4157. BRUSSELS, 1854. *Memorial Medal.* Typography standing mournfully with her right arm upon an idle Press. *Rev.* A list of Names of Committee-men.

Struck by the United Printers of Brussels in acknowledgment of the services of the Committee appointed to treat upon the question of Copy-right.

ENGLISH AND AMERICAN.

4158. MEDALLET of Eaton the Demagogue. "Frangas non flectes." 1795. "Printer to the Majesty of the People."

4159. TOKENS of W. Gye, Printer of Bath. 1794.

4160. TOKENS of Denton, Printer in Mead's Row, Lambeth.

One of these represents the gateway at Lambeth Palace.

4161. A TOKEN of the Franklin Press issued from Watts's Printing Office, London.

4162. FRANKLIN, Benjamin, 1836. "Eripuit cœlo fulmen, Sceptrumque Tyrannis." Dupré sc.

Printer, Philosopher, Statesman. Born 1704; died 1790. Worked as a pressman at Watts's Printing-office, Wild Court, Strand.

4163. FRANKLIN and Mentyon. Barre sc.

4164. FRANKLIN, Benjamin. "Fulminis Tyrannidisque Domitor." Lageman fecit.

4165. FRANKLIN, Benjamin. "Penny saved is a penny gained." E. Sigel sc.

4166. FRANKLIN, Benjamin. Godel f.

Lent by William Blades, Esq.

MISCELLANEOUS.

4167. Richelieu, Armandus Joannes, Cardinalis de. "Tandem Victor Sequor." 1650. Large medal.

Cardinal Richelieu instituted a Society of Booksellers and Printers in 1633, under whose auspices were issued beautiful service-books, which soon became sought for through all Christendom. In 1640 the Cardinal, after having established the Royal Printing-office at the Louvre, erected another at his own chateau, where he printed several works which are now highly prized. He was born at Paris, 1588, and died 1642.

4168. Richelieu, Armanus, Joan., Card. de. Large oval medal.

4169. Richelieu, A. J., Card. de. "Mens sidera volvit." 1631. I. Warin sc.

4170. Richelieu, Armand. Io. Car. Dux de. "Quoqunque Voles." 1639.

4171. Richelieu, Card. de. "Intelligit super Egenum." 1635.

4172. Richelieu, Card. de. "Hoc duce tuta." 1636.

4173. Durer, Albert, *Nuremberg*. Head, with the AD Monogram and 1514. A Plaque. Durer sc.

Born 1471; died 1528. The fame of Albert Durer as an artist has so completely eclipsed all his other claims upon our admiration, that even bibliographers have overlooked the fact of his having been a letterpress printer.

4174. Fourteen varieties of Medals struck in honour of Durer.

4175. Durer, Agnes. A Plaque with Monogram AD, 1508.

Upon the death of her husband in 1528, the widow continued the business for some years. The imprint to her books was "In ædib. viduæ Durianæ."

4176. Ancient Printers' Devices and Trade-Marks, collected in 5 4to. volumes as follows:—

Vol. 1. England.
Vol. 2. France.
Vol. 3. Germany and Switzerland.
Vol. 4. Holland and Belgium.
Vol. 5. Italy and Spain.

Lent by F. Hendriks, Esq., F.S.S.

4177. Printers' Marks. Copy of Fr. Rothscholtz's Insignia Bibliopolarum et Typographorum. Folio. Nuremberg, 1830.

Lent by F. Hendriks, Esq., F.S.S.

4178. PRINTERS' Marks :—Balaux; Baligault; Boulle; Birchmann, with lion and griffin; Behem; Curio, two; Chevallon, two; Crate, Trinity; Comin de Trine; Colinæus, two; Episcopius, two; Fradin; Froschover, seven; Gesner; Galliot du Pré, two; Giunta, with lions; Guillaume Eustace; Hornbien; Huquetau; Grüninger; Kerver; Lenoir; Marechal; M. Martin Morin; Parcus; Plato de Benedictis; Petit, four; Roy and Pernot; Ravanus; Rembolt, three; Symon Vincent; Schott, two; Stephen Bariquaud; Schuman; Vuolrab; Vincent Portonariis; Ziletti, two.

Lent by John Coode Hoere, Esq.

4179. PRINTERS' Marks. J. Schöffer, Mentz, 1540; F. Behem, Mentz, 1541; V. Schuman, Leipzig, 1516; Valentin Curio (?), two; Melchior Noverian, Cologne, 1543; A. Birchmann, Cologne, 1539.

4180. PRINTERS' Marks. J. Schott, Strasburg, two, 1502; Grüninger, Strasburg, 1521; Mylius, Strasburg, 1540; Cuoblouchus, Strasburg, 1524; Wuolf. Cephal, Strasburg, 1525; Babellius Cephal; Froschover, Zurich, three, 1531, 1557, 1529; Gesner, Zurich.

4181. PRINTERS' Marks. Oporinus, two, 1554; Parcus, 1548; Cratander, three, 1526, 1532, 1523; Froben; Guarinus, 1575; Episcopius, two, 1555.

4182. PRINTERS' Marks. Plantin, Antwerp; Plantin, Antwerp, 1566; Nutius, Antwerp, two, 1576, 1581; Santandrianus (?), 1577; Binneman, London, 1574; Cambridge University.

4183. PRINTERS' Marks. Morin, Rouen, 1497; G. Eustace, Paris, 1509; L. Hornbien, Paris, 1512; G. Colinæus, Paris, 1528; Requault, Paris, 1506; Lenoir (?); Petit, Paris, 1502; Petit, Paris; Remboldt, Paris; Galliot du Pré, Paris, 1532.

4184. PRINTERS' Marks. Guillard-Chevallon, 1551; Baliqualt; Chevallon, 1526; Badius; Joland Bonhomme, 1547; J. Macæus, 1577; Kerver, 1547; O. Petit, 1545.

4185. PRINTERS' Marks. Huquetau; Boulle, 1537; Vincent de Portonariis, 1540; Symon Vincent; Symon Vincent, 1529; Constantin Fradin; E. Baland, 1520.

4186. PRINTERS' Marks. Stephen de Bariquaud, Lyons, 1516; Roy and Pernot, Lyons, 1554; Giunta, Lyons; Mareschal, Lyons; Forli, Venice, 1551; Comin de Trine, Venice, 1547; Giolito, Venice, two, 1548, 1559; Ziletti, Venice, 1560; Ravanus, Venice, 1552; L. Giunta, Venice; Vincent, Venice, 1558.

4187. PRINTERS' Marks. Plato de Benedictis, Bologna, 1493; Tolomeo Janiculo, Vicenza, 1529; Aldus, Venice; Aldus, Venice, 1526; Percachinus, Padua, 1562; L. Rodwiccus, Lisbon (?).

4188. TITLES. St. Augustin, title back, Basle, 1505; Bible, Basle, 1569; De Disciplinis, Cologne, 1536; Luther, Captiv. Baby. 1524 (?); Haymon. Epis., Cologne, 1539.

4189. TITLES. St. Bernard, Paris; Lyndewode Provincial, London, 1525.

4189*. TITLES. St. Augustin, 1520; Catalogus Sanctorum, 1524; T. Aquinas; St. Jerome; T. Aquinas, 1540.

4190. CHINESE Xylographic Printing Instruments, as used from the 10th century A.D. *Lent by Thomas Jenner, Esq.*

4191. CHINESE Types, wood and metal. *Lent by Thomas Jenner, Esq.*

4192. BOOK of Buddhist Prayers, from the Emperor's Palace. *Lent by Thomas Jenner, Esq.*

4193. CHINESE Sacred Scriptures:—
1. Morrison's translation, Macao, 1813-22.
2. Marshman's translation, Serampore, 1815-22.
3. Gutzlaff's translation.
4. Delgates' version. *Lent by Thomas Jenner, Esq.*

4194. JAPANESE Xylographic Book, containing facsimiles of the writing of celebrated authors. *Lent by Thomas Jenner, Esq.*

4195. CHINESE Diagram. *Lent by Thomas Jenner, Esq.*

4196. ORATIO Dominica in 155 languages. Folio. Rome, 1806.
Published under the auspices of Napoleon I.
Lent by Thomas Jenner, Esq.

4197. SPECIMENS of Printing in small type:—
1. Homeri Ilias et Odyssea. Pickering, 1831.
2. De Imitatione Christi. Paris, 1858.
3. Bijou Almanack, 1838. *Lent by Thomas Jenner, Esq.*

4198. SPECIMEN of Small Type. Smoker's Text-Book, 1863. *Lent by George Unwin, Esq.*

4199. SPECIMEN Sheets of Works in Native Characters and Languages printed for the Indian Market, without the intervention of type.
The Gulistan.
Qáida i urdu, 1st edition.
Qáida i urdu, 2nd edition.

Karíma.
Copy Slips for Elementary Schools.
Qurán. The Koran.
Muntakhab-i-bustan.
Q'Aida Baghdadi.
Gospel of St. Matthew in Urdu.
Indian Vernacular Series, Nos. 1 and 2.

Lent by Messrs. Spottiswoode and Co.

4200. CASE of Specimens of Books and Maps for the Blind.

Exhibited by the British and Foreign Blind Association for Promoting the Education and Employment of the Blind.

The importance of printing in raised characters for the blind may be easily understood when it is stated that about 1 in every 1,000 of the population is sightless, giving a blind population of 30,000 for the United Kingdom, and probably about 200,000 for the British Empire. These people having one sense less than their seeing competitors, must receive as good an education as possible, in order, in some degree, to compensate for this loss, so that to the blind as to the seeing the printing press becomes the great agent of civilization and progress.

Embossed printing for the blind was first introduced by M. Haüy, of Paris, in 1784, and the character he adopted was the large italic or script character. This was afterwards changed to the ordinary printed character used by the seeing, but this also has been long since abandoned in France for the form here exhibited, which goes by the name of its blind inventor, M. Louis Braille, who introduced it into Paris in 1834. It has been gradually adopted in most parts of the civilized world, and is now used more or less in almost all British institutions. Its advantages consist mainly in the facility with which it can be written by the blind; it is far more legible by touch than any form of the roman letter, and can either be written or printed in full or with any amount of short-hand contractions, suited to the wants and capacity of those for whom it is intended. The latest improvement in this form of printing has been the method of printing on both sides of the paper, by which space and legibility are gained. A specimen of the stereotype plates, which are entirely the work of the blind themselves, is exhibited, and specimens of embossed maps.

4201. TYPOGRAPHIC Specimen Sheets. 1. The printers' address to the Queen (Caroline) and her Majesty's tribute to the press in answer. Printed by John Johnson, author of Typographia, 1820. 2. The Address of Congratulation from the letterpress printers of London to Queen Caroline, and her Majesty's second tribute to the press in answer. Printed by John Johnson, 1821. 3. Memorial of William Caxton, Wynken de Worde, Richard Pynson and their successors, executed in type and brass rule, containing over 60,000 moveable pieces of metal and about 150 patterns of flowers. Printed by John Johnson, 1824. *Lent by Andrew W. Tuer, Esq.*

4202. INITIAL Letters, Head and Tail-Pieces, Ornaments, &c. A large collection, in one volume, arranged alphabetically.

Lent by Messrs. Field and Tuer.

4203. Specimens of Typography. By W. Bennett (2), D. Chalmers and Co. (containing 25,000 pieces), G. Cornwall (2 : James S. Lawson, compositor, each containing upwards of 30,000 pieces), and W. Cruickshank, at G. Mackay's office (containing nearly 20,000 pieces), all executed for the Aberdeen Mechanics' Institute Exhibition, 1840. *Lent by J. Fenton, Esq.*

4204. Specimen of Typography. View of the Free Church College, Edinburgh, by R. Ramsay, containing upwards of 12,000 pieces. *Lent by J. Fenton, Esq.*

4205. Specimen of Typography. Memorial of William Caxton. Edward Lewis, compositor. G. and J. Watson, printers, Tring. *Lent by J. Fenton, Esq.*

4206. Specimen with 22,000 pieces by George Nichols, London. *Lent by J. Fenton, Esq.*

4207. Specimen with 4,500 pieces by Ebenezer Parkes, London, 1844. *Lent by J. Fenton, Esq.*

4208. The Early Printers in the Netherlands. 1. Monuments typographiques des Pays-Bays au 15e siècle. Collection de facsimiles d'apres les originaux conservés à la Bibliothèque Royale de la Haye et ailleurs, par J. W. Holtrop, bibliothécaire en chef de la bibliothèque Royale de la Haye, 1868. 2. Annales de la Typographie Néerlandaise au 15e siècle, par M. F. A. G. Campbell, bibliothécaire de la bibliothèque Royale de la Haye, 1874. *Lent by M. Martinus Nijhoff, of the Hague.*

4209. America. The American Encyclopœdia of Printing. Edited by J. Luther Ringwalt. *Lent by Messrs. J. B. Lippincott and Co.*

4210. Dublin. Williamson's Green Printing. 1764. *Lent by Edward Solly, Esq., F.R.S.*

4211. Paris. Livre rouge, 1790. *Lent by Edward Solly, Esq., F.R.S.*

4212. Longman's Trade Catalogue, January 1st, 1807, priced. *Lent by Sir Charles Reed.*

4213. Early Printing in two colours. Golz. Imagini di tutti Imperatori, &c. Antwerp, 1557. *Lent by John Evans, Esq., D.C.L., F.R.S.*

4214. Horn-book, temp. Car. I. Found at Ashley Green, Bucks. *Lent by A. Smith-Dorrien, Esq.*

4215. HORN-BOOK, probably temp. Jac. I. *Lent by John Evans, Esq., D.C.L., F.R.S.*

4216. HORN-BOOK, temp. Chas. II. *Lent by Sir Charles Reed.*

4217. ROMAN Stamp of Bronze, query for printing on pottery. *Lent by John Evans, Esq., D.C.L., F.R.S.*

4218. BANK Notes, early and obsolete, mostly foreign. *Lent by Mrs. John Evans.*

4219. LOTTERY Ticket, 1791. Tax Receipts, Hearth Money, &c. 9 Specimens. Chap. Books Scotch, 3 specimens. Stirling, Edinburgh, and Glasgow. *Lent by Sir Charles Reed.*

4220. HEATH, C., engraver. Note. November 1, 1843. *Lent by Sir Charles Reed.*

4221. BARTLETT, H., Highgate. Refers to plate of Jerusalem. *Lent by Sir Charles Reed.*

4222. BEGGARS. (Plates.) *Lent by Sir Charles Reed.*

4223. CORONATION Tickets. George IV. 1821. *Lent by Sir Charles Reed.*

4224. HILL'S, Rowland, Postage Cover. Two pence. (Mulready, R.A.) *Lent by Sir Charles Reed.*

4225. PARIS. Three Newspapers printed in Paris during the Commune, 1871; also one printed in Melbourne, for French people, during the Franco-German war. *Lent by Messrs. Enoch and Sons.*

4226. HANDBILL. Fcap. folio. The first meeting of letterpress printers respecting the evil of machinery. *Lent by G. A. Spottiswoode, Esq.*

4227. PROPOSALS for discovering a great improvement which William Pine, printer, of Bristol, and Isaac Moore, letter-founder, London, have made in the Art of Printing, both in the construction of the press and in the manner of Beating and Pulling. *Lent by W. Blades, Esq.*

4228. ADVERTISEMENT. Post folio. Mr. Cunningham's (printer of Southampton) discovery of a substitute for Urine in making and preserving Printing Balls, adopted at a meeting of master-printers, December 11th, 1801. *Lent by W. Blades, Esq.*

4229. PRESSMEN'S Bills (1735-1743), Printers' Charges and Trade Accounts (1749-50), Letters, Receipts, Bills, and an Indenture (1716-1753). *Lent by Messrs. Smith and Ebbs.*

4230. Bowdler's Poems. 8vo. 1787. *Lent by John W. Jarvis, Esq.*
A remarkable specimen of book-edge ornamentation, with notes and particulars from Notes and Queries upon this book and kindred subjects.

4231. Facsimile Almanack. *Lent by W. Douglas Hamilton, Esq.*

4232. Pigeon Express Despatch for a newspaper. *Lent by J. Allen, Esq.*

4233. Application of Printing to Meteorological Instruments. *Lent by Messrs. Joseph, Davis, and Co.*

4234. Dials and Scales of Barometers unmounted, and specimens of same mounted complete for use and in action. *Lent by Messrs. Joseph, Davis, and Co.*

4235. Blocks of Pocock's first Reading made Easy. Two impressions of the blocks used by Pocock in his first Reading made Easy, and the blocks. One missing. *Lent by Alfred John Dunkin, Esq.*

4236. Broad Sheet Almanack. 1514. Jasper Laet. *Lent by E. Housman, Esq.*

4237. Child's Book, Jemima Placie. London: John Marshall and Co. Engraving. *Lent by Sir Charles Reed.*

4238. Almanack's Volume. Stationers and others. 1691. *Lent by Sir Charles Reed.*
A Priuy Councell Almanacke every year given near Hampden.

4239. A Primer. With curious woodcut. *Lent by Sir Charles Reed.*

4240. Chap-Books.
A Garland. Allen and Dale.
Roy's Wife, &c. Glasgow. 1823.
A Man's a Man, &c. Stirling.
The Pleasant and Delightful.
History of Jack and the Giants. Nottingham. Printed for the Running Stationers.
The Renowned History of the Seven Champions of Christendom. Newcastle.
A new invented Horn-Book. *Lent by Sir Charles Reed.*

4241. In Honour of William Caxton. Some rules for the Conduct of Life. *Lent by Messrs. Field and Tuer.*
A private reprint of a work presented by the Corporation of the City of London to every apprentice on whom its freedom is conferred. The letter-press is old-style, with an introductory page set entirely in Caxton type, and is printed on specially prepared old-style paper, the binding is in character with the letter-press.

4242. EARLY Proclamations and Royal Speeches.
Lent by George Tawse, Esq.

4243. SPECIMENS of Embossed Printing for the Blind. From stereotype plates (which are shown).
Lent by the British and Foreign Blind Association.

4244. SPECIMENS of Embossed Printing for the Blind. From moveable types. *Lent by Messrs. Gilbert and Rivington.*

4245. HUNT'S Syllabic System for teaching 500,000,000 illiterate heathen. *Lent by Messrs. Gilbert and Rivington.*

4246. OBSOLETE Bank Notes.
- Sweden, 10 daler, 1666.
- Sweden, 25 daler, 1716.
- Norway, 10 rixdaler, 1695.
- Denmark, 1 mark, 1713.
- Denmark, local Thomse.
- Denmark, local Tristed, 1815.
- London, Cheque or Note.
  - Child's Bank Note, 1729.
  - Child's Bank Note, 1750.
- United Colonies of America.
  - South Carolina, 5*s*., 1723.
  - Pennsylvania, 1*s*., 1755.
  - Annapolis, Maryland, 8 dollars, 1770.
  - Philadelphia, 1*s*. 6*d*., 1776.
  - Reverse of the above, 1776.
- Demarara, 5 stivers.
- Brandenburg, Prussia, 5 thaler, 1764.
- Saxony, 1 reiches thaler, 1772.
- Austria, 10 gulden, 1806.
- Poland, 100 florins, 1794.
- Hungary, 100 gulden, signed by Kossuth, 1848.
- Papal States, 15 scudi, 1796.
- France, Louis XVII., "De par le Roi," 5 livres.
- French Republic, 10,000 francs, 1794.
- Paris local note.
- Isles de France et de Bourbon, 5 livres Tournois, 1788.
- Surinam Card Money. Two sides of notes.
- Republic of Haiti, deux gourdes, 1827.
- Bloemfontein, five shillings, 1868.

Lent by Mrs. John Evans.

4247. Sailing Directions for Rivers Elbe and Weser. Demy 8vo. 1795. *Lent by Messrs. Smith and Ebbs.*

4248. Sailing Directions for Hispaniola, Jamaica, &c. Demy 8vo. 1799. *Lent by Messrs. Smith and Ebbs.*

4249. Various "Rent Receipt forms," &c. Printed in 1739 to 1750. *Lent by Messrs. Smith and Ebbs.*

4250. Various Old Printed Forms for Trinity House. Printed on Tower Hill from 1762 to . *Lent by Messrs. Smith and Ebbs.*

4251. Curious Copy of "Honest Verdict of a Jury of Independent Englishmen." 1833. Printed in gold on satin. *Lent by Messrs. Howlett and Son.*

4252. Receipts for Taxes, 1674-1691.

4253. Clipp'd Money.

4254. Convex Lights.

4255. The London Directory, 1793.

4256. Bradshaw's Guide.

4257. Five Chap Books. Newcastle, 1800-22. *Lent by Sir Charles Reed.*

4258. Polar Almanack for 1854, printed on board H.M.S. "Enterprise" in Camden Bay, lat. 70 N., long. 145 W. *Lent by Thomas Hester, Esq.*

4259. Specimens of a new process for printing direct upon the surface of substances of a hard, brittle, or corrugated character. *Lent by the Printing Surface Company.*

4260. Caxton Memorial. Account of the Meeting held in 1847 at the instigation of the Rev. H. Milman, D.D. *Lent by J. S. Hodson, Esq.*

CLASS L.

THE RISE AND PROGRESS OF TYPOGRAPHY AND TYPE-FOUNDING IN ENGLAND.

A COLLECTION of type specimens contains, in proportion to its completeness, a history both exhaustive and simple. In any survey of the rise and progress of Typography the primary reference is naturally made to such an authority, not only as giving details of names, places, and dates, but as disclosing the development of an invention, the cultivation of an industry, and the advance of an art, by marked stages, from its crude beginning to its present refinement.

The history of type-founding in England may be naturally divided into three distinct periods—infancy, languid progress, and revival and development.

In the first stage we find the early printers combining in one the profession of printer and type-founder, and accordingly any specimen of their types must be sought for in their books. It does not come within the scope of this sketch to enter into a detailed examination of the characters adopted by these pioneers of the art, but it is interesting, in view of the present multiplication of designs, to recall the fact that in the whole of Caxton's works we meet with no more than eight founts, viz. : six sizes of secretary, and two of black. His successors—Wynkyn de Worde, Pynson, and Faques—made considerable advances, both in punch-cutting and founding, as their works testify. By Pynson the Roman character was introduced into England, and there is some reason to believe that he supplied other printers with types cast from his own matrices. To these three succeeded others of little distinction, till the name of John Day, in 1567, arrests us at the close of the first stage of the art.

It is at this time that the first reference to type-founding, as a distinct branch of trade, occurs; and Day is recorded to have produced Saxon and Greek founts, as well as the Italic and a variety of other characters. Closely following on this is the Star Chamber decree, restricting the number of founders to four, under episcopal appointment, who should have no more than two apprentices each, and "one boy for the pulling off of the knots of metal from the type." Under such conditions type-founding started on a separate existence. Further restrictive measures followed, forbidding, among other things, the casting of any type without the sanction of the master and wardens of the Company of Stationers. Notwithstanding these decrees the number of founders grew, and their founts multiplied. The adoption of printing by the centres of learning encouraged the production of foreign and Oriental founts, and the University of Oxford was enriched by the gifts of Dr. Fell and Mr. Junius. Music, signs, and flowers also appeared in type. The secretary was revived, and introduced the cursorial; the fancy and flowered letters which, almost from the first, had replaced the hand-painted initials of the earliest books, were greatly improved. Larger ornamentations were carved on wood; the flowers suggested an ample variety in design and decoration; the old black fairly yielded to the Roman, which now appeared on graduated bodies from Canon to Brevier. In 1668 the first specimen bearing the name of an English founder was issued by Mr. Moxon, who subsequently attempted to reduce the art to set rules of proportion and measurement, illustrating his theories with elaborate plates. But, notwithstanding all this advancement, the trade languished. Besides Moxon, the University of Oxford alone published specimens. The native talent of Grover, Andrews, Mitchell, and James, was unanpreciated, and most of the best editions of Queen Anne's reign were the impression of Dutch letter. One man, Mr. James, accumulated in his own possession the stock of all the other founders; nor was it till his foundry in turn came to the auctioneer's hammer that a specimen of its punches appeared. Thus far we find no more than the two specimens above named surviving to record a long period of mediocrity in genius, but gradual though languid advancement, when the accident which turned the attention of William Caslon to the art of type-founding at once marks the era of its revival, and the introduction to its present perfection.

It appears only natural that the generation which produced for printing Bowyer, Nicholls, Watts, and Bettenham, should also give to type-founding William Caslon. Indeed it is noteworthy that not a few of the subsequent strides in the art were made under the encouragement of some famous and generous printer. Caslon's first production was an Arabic, in 1720. In 1734 his sheet contained specimens of thirty-eight founts, and from that time the tide turned in favour of English type-founding. The foreign trade ceased. English type was again used to print

English books—nay, even found its way abroad. The genius of Baskerville, eccentric as it was, lent further impetus to the revival. After Caslon arose his son, and his two apprentices, Cottrell and Jackson, who in turn established foundries which flourish to this day. To them succeeded, in London, Figgins, Fry, Thorne; in Sheffield, Blake and Garnett; in Scotland, Wilson and Miller, each doing his share in the development of the art, and assisting toward its present excellence. It is only possible to glance rapidly at the changes which have taken place during the past 140 years. Of the 38 founts in Caslon's first sheet, 14 only are Roman, 7 are titling, 2 are black, and the remaining 15 are ancient or Oriental. Then by degrees we find fresh faces and sizes. The Roman appeared as an open letter, or increased suddenly in bulk till it reached to Cottrell's unprecedented 12-line; the borders became more varied and less formal; the curves and slopes of the mediæval gave place to the perpendiculars and hair-serifs of the modern cut; the third Caslon's cast ornaments appeared, "adjusted curiously to paper;" music was exhibited in specimen; the fat faces of Thorne were largely affected; the variations on the Roman increased in boldness and elaboration; the old black fell into the hands of the decorators; scripts—the marvel of their age—were produced. And all this time wood-letter cutting and engraving were keeping pace with the sister art. Then the multiplication of newspapers called for uniform series of faces; the increased power of machinery necessitated a harder alloy for casting, and consequently brought about an increased fineness of impression; the commercial world was supplied with its Mercantiles and Court hands; the advertising press demanded and received additional display and improved taste in the fancy letter and Clarendons of recent years. The type specimens in turn set the taste to the press. A revulsion occurred against crowding and monotony, and refinement and delicacy took the place of gross profusion and ornament. A revival of the mediæval ensued, and we recognize now the old forms in a more graceful garb; the titling and display letter naturally followed the tendency, and modern old-style printing has now become a science.

Such is a rapid outline of the recent development of typography. What it may yet become it is impossible to forecast. At present it seems by no means effete or exhausted, and it is even possible that at some future time the specimens of the present day may bear to the history of the art a relation similar to that which is now borne by the productions of Moxon, Fell, and James.

Of the machinery and processes for the production of type it is only necessary to say that those now in use are but improvements on the earliest methods.

The punch, matrix, and mould are coeval with the introduction of printing into England, and it appears to be an established fact that

Caxton's types were so produced. As regards the two former, the handiwork of some of our ancestors has scarcely been surpassed to this day. The mould, of necessity, has undergone improvements, but it was not till the commencement of the present century that the American or lever mould appeared as a first rival to the venerable hand mould. The refinement of the serifs next suggested the pump for producing a stronger jet than could be obtained by a ladle and the jerk of the caster's arm; and the pump and lever-mould combined suggested the casting machine of the present day. This, too, has experienced improvement, and the crank-handle has generally yielded to steam.

The other processes—breaking off, rubbing, setting up, and dressing—still to a large extent are performed by hand; but the mechanical genius of the age is already overtaking them, and we find machines which combine in one every process of production, from the molten metal to the finished type.

The composition of type metal has met with many changes. The necessity for some alloy which would enable the lead to bear the pressure to which it was exposed was early felt, and we find nearly every metal, at some time or other, introduced into the combination. During the last century the founders have produced successively their type metal, their hard metal, and their extra-hard metal; and types are now cast which will endure for years the ordeal of the stereo-foundry, and defy even the formidable cylinders of modern machinery.

Section I.

OLD TYPES, PUNCHES, MATRICES, &c.

Lent by the University Press, Oxford.

"*Punchions*" *and Matrices from Dr. Fell's collection, given to the University of Oxford*, A.D. 1666, *viz.*:—

4280.

PUNCHES, Matrices, and specimen of Music Type of the seventeenth century.

4281. Punches and Matrices, roman and italic, of 3-line Pica, containing in the italic, beside the usual double letters, matrices for casting in one piece *ct*, *ſb*, *ſt*, *ſh*, and other combinations and ligatures.

4282. Punches and Matrices, in brass, of 4-line Pica roman and Greek capitals.

4283. Double Box, the upper sliding into the lower, containing Pica roman and italic matrices. The small capitals not justified.

4284. Double Pica Greek Matrices, containing, beside the ordinary Greek characters, small capitals and 118 ligatures.

4285. English Black Matrices.

4286. Coptic Matrices.

4287. Hebrew and Sclavonic Matrices.

4288. Syriac Matrices.

4289. Punches of Coptic, Samaritan, Arabic, and Syriac.

4290. Thirty-three Matrices of old flowers and borders.

4291. Gothic, Runic, and Anglo-Saxon Punches given to the University of Oxford by Mr. Francis Junius in 1676. Also the Punches cut for Elstob's "Anglo-Saxon Grammar," given to the University by S. Bowyer in 1753.

The faces of these punches are protected by a thick coating of resin.

4292. Matrices of Junius' Anglo-Saxon, and also of Elstob's, with specimen of type.

4293. Specimen of old Icelandic Type, "Dutch height."

4294. Box of Great Primer Greek Punches, cut by the celebrated Baskerville, from whom they were purchased by the University about the year 1760.

These are the only relics in England of the celebrated Birmingham foundry.

4295. Set of floriated Initial Letters in wood, 12-line Pica.

4296. Set of Initial Letters in wood, "Dutch bloomers," 14-line Pica, *temp.* William III. (?)

4297. Set of ditto, smaller, 5-line Pica.

4298. Two old Tail-pieces in wood.

4299. Three Coats-of-Arms of the University of Oxford in wood, *temp.* Charles I. to George III.

4300. View of the Sheldonian Theatre, Oxford, used in title-pages.

4301. Two Views of the Clarendon Building, Oxford, formerly used for title-pages.

4302. Two old Hand-moulds for casting type, without springs.

4303. Two printer's Ball-stocks.

Lent by Messrs. H. W. Caslon and Co.

4304. First Specimen-sheet of William Caslon's types. 1735.

4305. Ditto, framed with modern in comparison.

4306. Early Caslon Hand-moulds, in use 1720 to about 1750.

4307. Ditto Script Moulds, slanting and locking bodies.

4308. Ditto Quadrat Moulds.

4309. Spring Lever Mould, supposed to be the first.

4310. Early Caslon Lead-mould.

4311. Punches cut by William Caslon I. 1720.

4312. Matrices from ditto.

4313. Types cast from ditto, finished and unfinished.

4314. Caslon's earliest Music Type.

4315. Collection of Sanspareil Matrices, showing oldest and largest, &c.

4316. Brass Model Letters, for casting type in sand.

4317. Types cast in sand moulds from ditto.

4318. Two brass Engravings of very old coach and steamer.

4319. Model of modern Type-casting Machine.

4320. Machine Moulds, as now in use, for large and small letter.

4321. Modern-cut Punches, large and small.

4322. Matrices from ditto.

4323. Types from ditto, finished and unfinished.

4324. Metal Furniture, old kind, French, and adjusting.

4325. COPY of Specimen-book. 1764.

4326. Ditto. 1785.

4327. MODERN Specimen-book. 2 copies.

Lent by Messrs. Reed & Fox.

4328. Old Hand Mould of the Fann Street Foundry.

4329. Old Hand Mould for casting circular body.

4330. Hand lever mould.

4331. A CASE of old Matrices, from the Collection of Dr. Edmund Fry, containing:

1. Pica Black, bought at James' sale, 1782. Supposed to be upwards of 300 years old, but erroneously described by Hansard and Dr. Fry as Caxton's.
2. English Black, bought at James' sale. Formerly Wolfe's, the City Printer in 1581.
3. Long Primer and Brevier Black, also bought at James' sale. Of Dutch origin.
4. Long Primer and Small Pica Black Matrices, from punches cut by Dr. Fry.
5. MATRICES of the Alexandrian Greek. Bought at James' sale, in the catalogue of which (p. 10) they are advertised as having belonged to Wynkyn de Worde.

4332. EARLY Specimen Books. 3 vols. 8vo.

4333. MODERN Specimen Books. 2 vols. 4to.

Lent by C. W. H. Wyman, Esq.

4334. DERRIEY Album of Specimens. 4to.

4335. SMALL Model of Derriey's Mitreing-machine.

4336. Two small Models of Derriey's Paging-machines.

4337. SPECIMEN Case of Ornaments.

4338. Ditto Flourishes, &c.

4339. Specimens of Fancy and Shaded Rules, &c.

4340. A Biography of the late C. J. Derriey, of Paris, with portrait.

4341. Instruments used by the celebrated Dutch punch-cutter, Joan Michael Fleischmann, born at Nuremberg in 1701, died at Amsterdam, 1768. *Lent by MM. Enschedé et Fils.*

A collection of punch-cutting tools, a mould, and a small wooden printing-press used by Fleischmann for proving his specimens. With a portrait.

4342. Two words of logotypes, as used by John Walter of the "Times," in 1785. The letters are cemented together at the bottom into words. *Lent by Austin Wood, Esq.*

Section II.

TYPE-CASTING MACHINES.

4344.

A HAND Type-Casting Machine. *Lent by Messrs. Reed and Fox.*

4345. Johnson and Atkinson's Type-Casting Machine. *Lent by the Patent Type-Founding Company.*

In this machine, which is driven by steam power, the types are cast, rubbed, dressed, and rendered fit for use by the printer without being touched by hand.

Section III.

TYPES, PLATES, AND OTHER MATERIALS USED IN THE VARIOUS PROCESSES OF MUSIC PRINTING.

4346.

COPPER Music Plates. Engraved by Thomas Cross (3 plates). Portrait of Corelli, page 1, page 69. *Messrs. Cocks & Co.*

4347. Copper Music Plate. Stamped. *Messrs. Cramer & Co.*

4348. Modern Pewter Music Plate. Stamped. *Messrs. Enoch & Sons.*

4349. Old Pewter Music Plate. Stamped. *Messrs. Novello & Co.*

4350. Stereotype Music Plate. *Henderson, Rait, & Fenton.*

4351. Stereotype Music Plate. *Messrs. Novello & Co.*

4352. Electrotype Music Plate. *Henderson, Rait, & Fenton.*

4353. Electrotype Music Plate. *Messrs. Novello & Co.*

4354. Silver-Washed Music Plate. *Henderson, Rait, & Fenton.*

4355. Page of Ruby Music Type. *Henderson, Rait, & Fenton.*

4356. Blocks used in the Cowper process of Music Printing, with printed specimens. *W. Clowes & Sons.*

The notes are copper inserted in wooden blocks.

4357. Punches, Matrices and Rules, and printed specimen of the Scheurmann Process of Music Printing, 1856-59. *Henderson, Rait, & Fenton.*

SECTION IV.

TYPEFOUNDERS' SPECIMEN BOOKS (SELECTED).

BRITISH.

4358.

HANDBILL by William Caxton. "If it plese ony man spirituel or temporel to bye ony pyes of two and thre comemoraciõs of salisburi use enprynted after the forme of this presẽt lettre whiche ben wel and truly correct late hym come to westmonester in to the almonesrye at the reed pale and he shal have them good chepe. Supplico stet cedula." Date *ante* 1480.

An advertisement of an *Ordinale* of the Church of Salisbury, printed by Caxton in similar type to this handbill.

4359. REGULÆ Trium Ordinum Literarum Typographicarum; or the Rules of the Three Orders of Print-Letters, viz.:—the Roman, Italick, English,—Capitals and Small; showing how they are compounded of Geometrick Figures and mostly made by Rule and Compass. Useful for Writing Masters, Painters, Carvers, Masons and others that are lovers of Curiosity; by Joseph Moxon, Hydrographer to the King's Most Excellent Majesty. London. Printed for Joseph Moxon on Ludgate Hill at the sign of Atlas, 1676. 4to. *Lent by William Blades, Esq.*

Dedicated to the Worshipful Sir Christopher Wren, Knight, Surveyor to his Majesty's Buildings. With 38 pp. of plates.

4360. A SPECIMEN by William Caslon, Letter-founder in Chiswell Street, London. 1734. Large post broadside.

His first specimen, containing 38 founts, and 7 varieties of flowers.

4361. Ditto. Framed with modern in comparison.

See contents of the Caslon Exhibit, lent by H. W. Caslon and Co.

4362. A SPECIMEN of the Printing Letter of the late Mr. Henry Woodfall, without Temple Bar, London; with a Catalogue of all his Printing Materials; which will be Sold by Auction on Monday, November 9th, 1747 at the Castle Tavern in Paternoster Row, to begin at Four in the Afternoon. 4to. *Lent by James Fenton, Esq.*

With a list of purchasers at end, and prices given.

4363. A Specimen of the Printing Letter of Mr. George Woodfall, Charing Cross, who is leaving off that branch of business; with a Catalogue of all his Printing Materials, which will be Sold by Auction on Monday, September 14th, 1761, at the Sun Tavern in Ludgate Street. To begin at Seven o'clock. 4to.

Lent by James Fenton, Esq.

With a list of purchasers' names at end, and prices given.

4364. A Specimen of Printing Types by William Caslon and Son. Printed by Dryden Leach. London, 1764. 8vo.

See contents of the Caslon Exhibit, lent by H. W. Caslon and Co.

"This new foundery was begun in the year 1720 & finished 1763, & will (with God's leave) be carried on, improved & enlarged by William Caslon & Son, Letter Founders in London."

The first Typefounder's specimen *book* issued in England.

4365. Ditto. Ditto. *Lent by William Blades, Esq.*

4366. A Specimen of Printing Types by Tho. Cottrell, Letter-founder in Nevils Court, Fetter Lane, London. 8vo.

Lent by William Blades, Esq.

"This Foundery was begun in the year 1757, and will (with God's leave) be carried on, improved, and enlarged by Thomas Cottrell, Letter Founder in London.

"N.B.—Served my apprenticeship to William Caslon Esq."

4367. Ditto. Ditto. unbound, in paper cover.

Lent by James Fenton, Esq.

4368. A Specimen of the several sorts of Printing Types belonging to the University of Oxford at the Clarendon Printing House, 1768 [including a fount of Baskerville's Greek]. Together with a specimen of the Gothic, Runic, Icelandic, and Saxon characters, with Roman, Italick, and Black, given to the University of Oxford by Mr. Francis Junius about the year 1677. (All pica body.) 8vo.

Lent by G. A. Spottiswoode, Esq.

This specimen also comprises new letters purchased in the years 1768 to 1774, among which is a long-primer Syriac by Caslon. Dr. Fell's gift of "punchions" and matrices to the University was made in 1666, and Mr. Junius' in 1676.

4369. A Specimen of Printing Types by William Caslon, Letter-founder, London. 8vo. *Lent by William Blades, Esq.*

A reprint by Luckombe, being pp. 134-173 of his "History and Art of Printing, 1770."

4370. A Specimen of Cottrell's Doomsday Letter, 1770. 8vo.

Lent by William Blades, Esq.

This also is a reprint by Luckombe, being page 174 of his work.

4371. A Specimen of Printing Types by Isaac Moore and Co., Letter-founders in Queen Street, near Upper Moorfields, London. 1770. Framed Sheet. *Lent by A. W. Tuer, Esq.*

Better known as Fry and Pine's Foundry, begun in 1764, of which Isaac Moore was manager.

4372. A Dissertation upon English Typographical Founders and Founderies by Edward Rowe Mores, A.M., and A.S.S., 1778. 8vo. *Lent by William Blades, Esq.*

4373. A Catalogue and Specimen of the large and extensive Printing Type-foundry of the late ingenious Mr. John James, Letter-founder, formerly of Bartholomew Close, deceased; including several other Founderies, English and foreign. Improved by the Reverend and Learned Edward Rowe Mores, deceased. Comprehending a great variety of punches and matrices of the Hebrew, Samaritan, Syriac, Arabic, Æthiopic, Alexandrian, Greek, Roman, Italic, Saxon, Old English, Hibernian, Script, Secretary, Court-Hand, Mathematical, Musical, and other characters, Flowers and Ornaments: which will be sold by Auction by Mr. Paterson at his Great Room (No. 6), King Street, Covent Garden, London, on Wednesday, 5th June, 1782, and the 3 following days; to begin exactly at 12 o'clock. To be viewed on Wednesday, May 29th, and to the time of sale. Catalogues with specimen of the Types may be had at the place of Sale. (Price one shilling.) 8vo. *Lent from the Library of the London Institution.*

This foundry was begun in 1710 by Thomas James, father to John James, who with great difficulty procured his first matrices from Holland. It subsequently absorbed the foundries of Rolij, Grover (father and son), Moxon, Andrews (father and son), Head, Mitchell, Ilive, and others. Among the punches and matrices for sale are some by De Worde and Pynson.

4374. A Specimen of Printing Types, being some of the sizes cast in the letter foundry of Dr. Alex. Wilson and Sons. Glasgow, 1783. 1 page. Folio. *Lent by A. W. Tuer, Esq.*

Reprint, from the second edition of Chambers' Encyclopædia.

4375. A Specimen of Large letter by William Caslon, London, 1785. Two sheets framed. *Lent by A. W. Tuer, Esq.*

From 7-line to 19-line; capitals, lower case and figures. Cast in sand.

4376. A Specimen of Printing Types by William Caslon, Letter-founder to His Majesty. London. Printed by Galabin and Baker, 1785. 8vo.

See contents of the Caslon Exhibit, lent by H. W. Caslon and Co.

4377. Ditto. ditto. *Lent by James Fenton, Esq.*

4378. A Specimen of Printing Types by William Caslon, Letter-founder to His Majesty, 1785. Folio, 4 pp. *Lent by A. W. Tuer, Esq.*

Reprint, from the second edition of Chambers' Encyclopædia.

4379. Two framed Specimen Sheets of Semi-open Letters, old style type, from 7-lines to 19-lines Pica, capitals and lower case. Founder and date unknown. *Lent by A. W. Tuer, Esq.*

4380. A Specimen of Cast Ornaments on a new plan by William Caslon, Letter-founder to His Majesty. London. Printed by J. W. Galabin, 1786. 8vo. *Lent by Talbot B. Reed, Esq.*

The first specimen of Cast Ornaments by an English founder.

4381. A Specimen of Printing Types by Joseph Fry and Sons, Letter-founders to the Prince of Wales. London, printed in the year 1786. 8vo. *Lent by William Blades, Esq.*

4382. A Specimen of Brass Card Borders on an entire new principle, by C. and A. Paas, Engravers to their Majesties. No. 53 Holborn, London. Printed by T. Rickaby, 1788. 8vo. *Lent by William Blades, Esq.*

4383. Specimen of Printing Types by Vincent Figgins, Letter-founder, Swan Yard, Holborn Bridge, London. 1793. 8vo. *Lent by William Blades, Esq.*

His first specimen, containing 31 Oriental and 7 Roman founts.

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Lent by W. Blades, Esq.

With portraits of John Enschedé, Junius, Fleischman (the punch-cutter), Koster, and a representation of the interior of the foundry. The titles of the founts are given in Dutch, French, English, and German.

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This foundry was also absorbed by the Haerlem Foundry.

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GERMANY.

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4509. FEUILLES d'Epreuve de la Fonderie de Firmin Didot, Rue Jacob No. 24, Paris. 1817 to 1821. 4 sheets. *Lent by W. Blades, Esq.*

4510. SPECIMEN des Nouveaux Caractères de la Fonderie et de l'Imprimerie de P. Didot, l'Aîné, Chevalier de l'Ordre Royale de Saint Michel, Imprimeur du Roi et de la Chambre de Paris, Dedié à Jules Didot mon Fils, Chevalier de la Legion d'Honneur à Paris. Chez P. Didot l'Aîné et Jules Didot, fils. Rue du Pont de Lodi No. 6. 1819. 4to. *Lent by W. Blades, Esq.*

The founts are all designated according to M. Didot's new system of points, by numbered bodies, Pica corresponding nearly to 12 of such points. The book contains a supplement, with three original odes by M. P. Didot.

4511. SPECIMEN des Caractères gravés et fondus par Firmin Didot. Rue Jacob No. 24, à Paris. 3 sheets. 1817 to 1821. *Lent by Messrs. Reed and Fox.*

4512. FONDERIE Polymatype de Henri Didot et Cie., Rue de Petit-Vaurigard No. 13, à Paris. 2 sheets. *Lent by Messrs. Reed and Fox.*

4513. Epreuves de la Fonderie de Gando et Fils, Graveurs et Fondeurs à Paris et Bruxelles. 3 sheets of Vignettes, 2 sheets of Roman and Titling. *Lent by Messrs. Reed and Fox.*

4514. Epreuves des Caractères Gravés et Fondus par Petibon, Rue des Noyers 3, à Paris. 1841. 4to. *Lent by Messrs. Reed and Fox.*

4515. Laurent et Deberny. Epreuves des Caractères. Fonderie Typographique. Paris. Rue Visconti 17, près le Palais des Beaux Arts. Folio. *Lent by Messrs. Reed and Fox.*

4516. Gravure et Fonderie de C. Derriey. Specimen Album. Paris, Rue Notre-Dame-des-Champs, 6 et 12. 1862. 4to. *Lent by MM. Berthier et Cie., Paris.*

Born 1808, died 1877. He was celebrated not only as a typefounder, but as a mechanic, and invented several machines in connection with printing.

4517. Ditto. ditto. *Lent by S. Bremner, Esq.*

4518. Album d'Impressions Typographiques en Couleur de l'Imprimerie de G. Silbermann à Strasbourg et Paris. 1872. 4to. *Lent by MM. Berthier et Cie.*

BELGIUM.

4519. Specimens of Flowers by Jacobus Franciscus Rosart. Brussels. 2 pp. *Lent by MM. Enschedé et Fils.*

4520. Epreuves des Caractères de la Fonderie de Veuve Décellier, à Bruxelles. No title-page. 8vo. *Lent by MM. Enschedé et Fils.*

Successor to Rosart.

4521. Epreuves des Caractères de la Fonderie de J. L. de Boubers, à Bruxelles. 1777. 8vo. *Lent by MM. Enschedé et Fils.*

The name of M. Rosart fils, or of Gillé, after each fount, indicates by whom the punches were cut.

4522. Epreuves des Caractères de Foudriat et Pennequin, Graveurs et Fondeurs, Rue Villa-Hermosa, No. 766, à Bruxelles. 3 sheets. Folio. *Lent by Messrs. Reed and Fox.*

RUSSIA.

4523. Alphabets of European and Asiatic Languages, with instructions for correcting proof. By R. Nippert. St. Petersburg. 1859. 8vo. *Lent by C. W. H. Wyman, Esq.*

A manual for compositors and readers on the composition of foreign languages.

4524. Specimen of Plain and Ornamental Type of the printing-office in connection with the Imperial Academy of Sciences. St. Petersburg, 1862. 8vo. *Lent by C. W. H. Wyman, Esq.*

4525. Das Gebet des Herrn in den Sprachen Russlands. St. Petersburg, 1870. 8vo. *Lent by C. W. H. Wyman, Esq.*

The Lord's Prayer in 108 dialects of the Russian language.

4526. Specimen of Type of the printing-office of the Imperial Academy of Sciences. St. Petersburg, 1870. 4to. *Lent by C. W. H. Wyman, Esq.*

The first printing-press was introduced into St. Petersburg in 1710, by Peter the Great. The Imperial Academy of Sciences was founded in 1725, and the printing-office in connection with it opened in 1728. This specimen includes the Lord's Prayer in 325 languages, besides illustrations of relief printing, nature printing, and printing for the blind.

SPAIN.

4527. Muestrario 5^0 de la Fundicion Tipografica de Don Juan Aguado. Madrid, Calle del Cid, Numero 4, Barrio de Recoletos. Folio. *Lent by W. Blades, Esq.*

JAPAN.

4528. Specimens of the Type-foundry Tskiji at Tokei. 1876. 4to. *Lent by W. Blades, Esq.*

A specimen of the first Japanese foundry.

CANADA.

4529. Specimens of Printing Types, plain and ornamental, Rules, Borders, Cuts, &c., from the Montreal Type-foundry, Charles T. Palsgrave, proprietor. Montreal, 1, St. Helen's Street; and Toronto, 33, Colborne Street. 1865. 4to.

UNITED STATES.

4530. Specimens of Printing Types, &c., cast and made by George Bruce, No. 13, Chambers Street, City of New York, Sept. 1853. 8vo. *Lent by Messrs. Reed and Fox.*

This foundry was established in 1813.

4531. Specimens of Plain and Ornamental Printing Types, Borders, Ornaments, Rules, &c., made at the Type and Electro-type Foundry of James Conner and Sons, 29, 31, and 33, Beekman Street, New York, 1859. 4to. *Lent by Messrs. Reed and Fox*

4532. Supplementary Specimens from the Cincinnati Type-foundry. Horace Wells, Agent. 4to. *Lent by Messrs. Reed and Fox.*

4533. Selections of Plain and Ornamental Printing Types, Borders, Rules, Cuts, &c., made by Farmer, Little, & Co., 63 and 65, Beekman Street, New York, 1868. 4to. *Lent by Messrs. Reed and Fox.*

Originally White's foundry, established 1810.

4534. Abridged Specimen Book, Bruce's New York Type-foundry, 1869. *Lent by Messrs. Geo. Bruce, Son, and Co.*

4535. The Printer's Handybook of Specimens, exhibiting the choicest productions of every description; made at the Johnson Type-foundry, comprising every article essential for a book, newspaper, or job printing-office. McKellar, Smith, and Jordan, Office and Foundry, 606-614, Sanson Street, Philadelphia, 1876.

This foundry, established 1796, was originally Binney and Ronaldson's, who purchased the materials brought in 1775 by Dr. Franklin from France. Their first specimen was issued 1812.

4536. Specimen of the Johnson Type Foundry, McKellar, Smith, and Jordan, Philadelphia. 1876. Folio. *Lent by Messrs. McKellar, Smith, and Jordan.*

A magnificent edition, prepared for the Philadelphia Exhibition of 1876.

4537. The Specimen Book of Collins and McLeester, Philadelphia, with Supplement, 1877.

Section V.

THE INSTRUMENTS AND APPLIANCES OF THE LETTER-PRESS PRINTER.

IT is by no means a rash assertion that four-fifths of those who daily con their favourite newspaper or skim over the fashionable three-volume novel have but the very faintest idea of the means by which their literary pabulum is produced. If asked to describe the process of making a book they would probably reply that it was the joint product of the author, the printer, and the binder; but though they would have little difficulty in describing the labours of the first, they would be at a loss to explain the functions of the others. A few words, then, anent the practice of the art of printing will be welcome to most of the visitors to this Exhibition, to whom the purposes of many of the exhibits will thus be rendered intelligible.

On receiving the manuscript, or "copy" as it is technically called, the first thing the printer has to do is to determine upon the size of the type to be used, and the width and length of the pages of the future printed book. Having done this, he delivers the copy to the compositor whose duty it is to set it up in type. The types are kept in "cases," or shallow trays, divided into a number of compartments or "boxes," one for each character; a pair of these cases contains a "fount" of type, *i.e.* a quantity of each letter of the alphabet, together with points, signs and "spaces," or pieces of metal for obtaining the blanks between the words. The compositor places a pair of these cases on his "frame;" that nearer to him contains the small letters and spaces and is called the "lower case," the farther contains the capital letters and the signs, and is called the "upper case." One by one he takes from the boxes the letters required, and places them in the little tray, or "composing stick," he holds in his left hand; adding after each word the necessary "space;" and so on until he has set a line the full width of his stick. If the line is not exactly the width, he must "justify" it, that is, he must place more spaces between the words. This done, he sets up another line upon the first, and so on till his stick is full. He then lifts the "matter" (the composed types) out of the stick and places it upon a long tray or "galley." The same process goes on until the galley is full, and then it is taken to the "galley press," the types are inked and a proof is "pulled" (printed). The proof is read by the "reader," who marks all the mistakes in it, and on its being returned to the compositor that functionary makes the needful corrections in the matter. He then takes a sufficient number of lines to make a "page," ties them round with string, and transfers the page to the "imposing surface"—a table with a smooth iron top. When he has as many pages on the surface as are required for printing upon one side of the sheet of paper he imposes the "forme," that is, he places the pages in such positions that when the sheet is printed and folded they will fall in the proper order. Next he takes a "chase," or frame of iron, which encloses the whole forme, and then he lays between the pages some pieces of wood or "furniture," so that there may be the proper margin, and when this is done he places some long, wedge-shaped sticks at the side and foot of the forme (hence they are called "side and foot sticks"), and between these and the chase inserts small wooden wedges called "quoins;" these are driven up by means of the "mallet" and "shooting stick," and the forme is thus "locked up" in the chase, so that it may be carried about without fear of any of the types falling out. To ensure that no types are sticking up higher than others, he "planes" the forme by passing over it a flat piece of wood, and then carries it off to the press or machine. Here another proof is pulled, and when it is finally revised, the forme is "worked off" by the pressmen or the machine-minder as the case may be—that is to say, the proper number of sheets are printed from it. It is the pressman's duty to see that the impression is even, that the ink is properly distributed, that the woodcuts, if there are any, are properly "brought up" (so printed that the various degrees of light and shade are produced), and that the pages duly "register," or fall exactly on the back of one another.

Such is a brief outline of the operations of the printing office of the present day. In the earliest times they were somewhat simpler. The types were taken from the boxes and placed at once in a shallow tray or "coffin," which had a bottom to prevent them from falling out. The first printers were not particular as to the evenness in length of their lines, as may be seen from their works, but this barbarism soon disappeared, and lines were justified as at present. When the coffin was full, strips of wood were placed at the side and foot, and the forme tightened by means of screws. The chase, at first made of wood, came into use about the end of the sixteenth century.

The earliest illustration of a printing-press is to be found in a book printed by Jodocus Badius Ascensius, of Lyons, in 1507. The same printer issued another and a larger illustration in later years, and an interesting woodcut is to be found in Amman's Book of Trades, 1568. It would appear that the original press was all of wood, with the exception of the "bed" (the place where the type lies), which was of smooth stone. The "platen" (the flat piece that presses upon the paper) was very small, and the impression was given by means of a screw turned by a straight handle. There was no spring in the impression, the pull was a dead one. The ink was very liquid, and was applied by balls of sheepskin stuffed with wool. The first improvement in the press was made in the beginning of the seventeenth century by Willem Jansen Blaew, of Amsterdam, who strengthened it, and gave a spring to the impression. This press, with slight improvements, remained in vogue till the year 1800, when Charles Mahon, third Earl Stanhope, invented one made of iron with a series of powerful levers which enabled the platen to be greatly enlarged. His press is the foundation of those used at the present day, namely, the Columbian, invented by George Clymer, of Philadelphia, and patented in England in 1817, and the Albion, invented by R. W. Cope, of London, in 1824. These presses are worked by hand and require two workmen. They are being superseded by "Machines," driven by steam or treadle.

Printing machines are of three kinds: platen machines, ordinary cylinder machines, and rotary machines. In the first, the type is on a flat bed, and receives the impression from a flat surface; in the second, the bed is flat, and is made to pass under a revolving cylinder which gives the impression; in the third, the type is placed on the periphery of one cylinder and is pressed by another. The principles of the second and third kinds were patented by William Nicholson in 1790, but the first actual machine was made here by Frederick König, a Saxon, in 1810. It was of the platen kind, and not very successful. Two years later he made a cylinder machine, and in 1814 erected at the *Times* office a double or "two-feeder" machine—that is to say, a machine that would print two sheets at once.

According to the kinds of work that they are intended for, printing machines are divided into fast newspaper machines, book machines, and jobbing machines. The first class is chiefly composed of rotary machines, the second comprises both cylinder and platen machines driven by steam power, though the former greatly preponderate, while the third consists of small cylinder and platen machines worked by steam or by treadle.

Of book machines we have, first, the "perfecting" machine (one that prints the sheet on both sides), which generally comprises two large cylinders such as that invented by Cowper and Applegath in 1818-24; secondly, the large-cylinder gripper machine, invented by Napier in 1824, and the small-cylinder gripper machine, first made by Main, in 1851, and at the present time the most usual of all; and thirdly, the large platen machine, a development of the hand press. This last is now rapidly becoming obsolete.

Jobbing machines comprise small editions of the cylinder book machines, and a new kind of platen machine introduced into this country from the United States in 1867. During the ten years which have elapsed since that date, it has been generally adopted throughout the country. It is only made in small sizes, and is for the most part driven by treadle by the lad who works it.

A few years ago, all cylinder machines required a lad to "lay on" or "feed" the sheets to be printed, and another to take them off, or "fly" them. Of late, however, they have been fitted with automatic flyers, which dispense with the attendance of one of the boys. Feeding is still performed by hand, though machines have been constructed to supersede manual labour in this department. The last brought out in this country is the invention of an ingenious American.

Most newspapers were originally printed on ordinary single cylinder machines. The *Times*, however, as has been already stated, procured from König a two-feeder machine, and this was capable of producing 1,100 impressions an hour. Cowper and Applegath subsequently improved it, so that it would print 2,000, and in 1827 they constructed a machine with four impression cylinders, which would turn out 6,000 impressions per hour. This was used at the *Times* office till 1847, when Applegath brought out his eight-feeder vertical rotary machine, capable of producing 12,000 impressions an hour. In 1852 Hoe's rotary machine was introduced from America. A ten-feeder of this kind, as used by the leading London papers, would print 20,000 per hour.

These machines printed only on one side. The next advance was made by Marinoni, of Paris, who constructed a machine to print 10,000 perfect papers per hour, with little more than half the number of men required by the Hoe. His machine was adopted by the proprietors of the *Echo* in 1868, and may be remembered by those who visited these galleries during the International Exhibition of 1872.

Newspapers of the present day are for the most part printed on what are called "Web" machines, the principle of which was to some extent foreshadowed by Nicholson in the last century, but the first actual machine in which the practical difficulties were overcome was invented and exhibited by Mr. (now Sir) Rowland Hill in 1835-6. Owing, however, to the refusal of Government to allow the Newspaper Duty Stamp to be impressed on the paper as it passed through the machine the adoption of such machines was at that time rendered impossible, and the practical application of the principle was not made until a dozen years ago, when it was contemporaneously effected in the United States by Mr. Charles Bullock, and in this country by Messrs. Macdonald and Calverley, of the *Times* office. The machine invented by the latter is called the "Walter Press," and is constructed to print from a reel of paper some five miles in length, and to separate and deliver more than 12,000 perfect sheets per hour, with the attendance of but one man and two boys. Several other machines are now made on the same principle, some of them delivering the papers folded as well as printed.

Though of late years the development of the printing press has been very rapid, the mechanical appliances of the compositor have remained almost unchanged. Attempts have been made to substitute machinery for manual labour in the operation of type-setting, but they have not yet been successful, and its use is quite exceptional. Specimens of all the best machines of this kind are shown in operation in this Exhibition, and their leading features are described in the body of the catalogue.

ARTHUR C. J. POWELL.

PRINTING MACHINERY, APPLIANCES, AND MATERIAL.

The machinery is driven by a twelve horse-power portable steam-engine and boiler, lent by Messrs. Ransome and Sims; by a three and a half horse-power "Otto" silent gas-engine lent by Messrs. Crossley Bros., and by a small gas-engine lent by Messrs. Louis Simon & Sons.

4538. A COMPOSITOR'S Case as used by Caxton, showing all the combinations and double letters in his founts. *Lent by Mr. W. Blades.*

4539. WOODEN Composing Stick. Belgium. 16th century. Fixed measure for a folio page. An exact facsimile of one in the Plantin Museum, Antwerp. *Lent by Mr. W. Blades.*

4540. IRON Composing Stick for a single line of pica, with moveable slide. French. 18th cent. *Lent by Mr. W. Blades.*

4541. AN old Wooden "Tenacle" or "Visorium," used in Germany by compositors to hold "copy." *Lent by Mr. W. Blades.*

4542. AN old Wooden "Tenacle" or "Visorium." 18th cent. *Lent by Mr. W. Blades.*

4543. A MODERN "Copy-holder" in brass manufactured. *Lent by Mr. W. Blades.*

4544. A MODERN "Copy-holder." Iron. *Lent by Mr. W. Blades.*

4545. A COMPLETE Composing Room of the present day, comprising types, brass rules, cases, frames, composing-sticks, galleys, imposing surface, chases, apparatus for locking-up, stereotype formes, racks for cases, galleys, formes, chases, leads, furniture, &c. *Lent by Messrs. Miller & Richard.*

4546. THE Walbrook Case and Frame. *Lent by Messrs. Harrild & Sons.*

The cases are specially arranged to meet the convenience of the compositor. The lower case is made to slide under the upper case. The frame is fitted with a galley rest and other appliances.

4547. MACPHAIL'S Frame. *Lent by Mr. Joseph M. Powell.*

Fitted with galley rest, and contrived so that the compositor may use a case in the rack without removing or running the risk of upsetting it.

4548. MACKIE'S Steam Type Composer. *Lent by Mr. Alexander Mackie.*

The apparatus consists of two distinct parts, a perforater and a composer. The former is fitted with keys, similar to those of a pianoforte, upon which the operator spells out the matter to be set up. As the keys are depressed holes are perforated in a band of paper of unlimited length. The band when perforated is transferred to the composer, which, being driven by steam power, automatically sets up the types in a long line. The perforated band plays the same part in the composer as the card does in the Jacquard loom. Justifying and distributing are performed by hand.

4549. HATTERSLEY'S Type Composing, Distributing and Justifying Machines.

In the composing machine the types are stored in rows on two horizontal galleys, being separated by brass partitions and kept in their places by elastic bands. On the operator depressing a key, a type is shot through a grooved V-shaped guide-plate by a steel piston into a small slide beneath. The matter may be set in long lines, but usually it is set at once to the measure required, a bell signalling the operator when to stop. By a movement the line is pressed into a composing stick (holding about 40 lines), where it is at once justified.

With the justifying apparatus, the type is set as before till the bell signals, when a lead is dropped in, and it and the unjustified line are pressed into the composing stick. This is repeated till the stick is full, when it is removed to the justifying apparatus, at which the operator, by an arrangement, moves a line opposite the end of a galley, when he puts in the required spaces. The leads are mechanically thrown out or left in as required.

At the distributor, the brass partitioned galleys before mentioned are placed side by side upon a hinged inclined plane. By an apparatus termed a distributing stick, the operator takes a line of matter from the end of a galley. With the aid of a short plate and index bar conveniently placed, the operator distributes the type into the proper partitions.

4550. WORKING Models of Kastenbein's Type Composing and Distributing Machines. *Lent by Mr. Charles Kastenbein.*

In Kastenbein's composer the types are kept in iron tubes placed vertically at the top of the machine. On a key being depressed an iron finger pushes the undermost type from its tube into a grooved V-shaped conducting plate, at the bottom of which it is deposited in a receptacle. The matter is set up in a long line, the division of it into lines of the required measure, and the justifying, being done by a separate operator aided by a simple apparatus attached to the machine.

In the distributor the tubes before mentioned are placed in a row at the base of an A-shaped grooved conducting plate. The matter is placed in an adjustable galley at the top of the machine and under the eye of the operator. As the keys are successively depressed the types are made to descend through the grooves in the conducting plate to their proper tubes, being guided in their transit by means of switches corresponding in action to the "points" of a railway.

4551. THE "Clowes" Type Composing Machine (Hooker's Patent). *Lent by Messrs. W. Clowes and Sons.*

In this machine a small but powerful magnet discharges an individual type with certainty, whenever contact with the galvanic battery is made with the particular wire belonging to that magnet. Each wire is furnished with a separate little copper plate, the whole being arranged on a board exactly in the same order as the compartments in a compositor's "lower case," so that any compositor or other person can at once work the machine by touching the copper plates with the contact-wire. The types are carried by tapes to the collector.

4552. A WORKING Model of Muller's Type Composing Machine. *Lent by Mr. M. L. Muller.*

The types are stored in vertical grooves, behind which, on a level with the lowermost extremity, is a brass platform with an endless band of leather constantly passing over it. On a key being depressed, the type is pushed between the platform, and the leather band, and is drawn by the latter to the delivery channel, whence it passes into the composing-stick.

4553. HEINEMANN'S Type Composing and Distributing Machine. *Lent by Herr Lg. Heinemann.*

The upper part of the frame holds a row of type holders; the lower supports a slide, which moves easily in grooves on the frame. By pressing a handle the type is passed from the holder into a receptacle corresponding to a composing-stick. By laying it down horizontally and reversing the action, the machine is used for distributing into the appropriate type holders.

4554. A WOODEN Two-pull Press with iron screw. The platen of wood and slung up with "Garters." Wooden tympan-frame, Ball-rack, &c. On the bed is a stone upon which was placed the forme. Supposed to be one of the first presses set up in the City of Bath early in the 18th century. *Lent by Mr. W. Blades.*

All presses were made of wood until the commencement of the present century. The platens were very small and necessitated two pulls to each forme.

4555. AN ancient Wooden Printing Press of double foolscap size. *Lent by Messrs. Henderson, Rait, and Fenton.*

4556. TOY Press. Used by King Charles I. *Lent by Mr. John Coe.*

4557. DUTCH (wooden) Printing Press. Used by Herr Fleischmann. *Lent by Messrs. Enschedé.*

4558. A STANHOPE Press. *Lent by Messrs. Nichols and Son.*

The first iron press. Invented by the third Earl of Stanhope in 1800. The system of levers adopted for producing the impression enabled a much larger forme to be printed at one time than with the previous presses. The press exhibited is supposed to be the first iron press ever made. It was constructed in 1800 by Mr. Walker from designs furnished by the Earl, and was sold by him to Mr. Bulmer (Shakespeare Press), where it remained till 1854, when it passed into the hands of the exhibitors.

4560. A COLUMBIAN Press. *Lent by Mr. Joseph M. Powell.*

The Columbian Press was invented by George Clymer, of Philadelphia, and patented in this country in 1817. With the exception of the Albion (*see* No. 4564), it is the only hand-press now made.

4562. THE original Inking-table and Roller for the Hand-press, invented by Edward Cowper in 1818. *Lent by Mr. E. A. Cowper.*

4563. THE Albion Press as invented by R. W. Cope in 1824. *Lent by Messrs. Hopkinson and Cope.*

4564. AN Albion Press of the present day. *Lent by Messrs. Hopkinson and Cope.*

4565. A SMALL Albion Press of the present day. *Lent by Mr. Fred. Ullmer.*

4566. THE Alexandra Press (an Albion Press with a few modifications). *Lent by Messrs. Blades, East and Blades.*

4567. A MODEL of part of James M. Napier's Platen Machine. *Lent by Messrs. D. Napier and Son.*

This model shows the arrangement of Mr. James M. Napier's Patent Platen Machine in respect of the improved means of distributing the ink and inking the forme, as well as in the improved mechanism for securing a powerful and dwelling impression.

4568. THE "Minerva" Treadle Platen Machine.
Lent by Messrs. H. S. Cropper and Co.

This machine was introduced into England from America in 1867. It is there called the "Gordon Press," after its inventor.

4569. IRON Ball-rack and Inking-ball. *Lent by Messrs. Nichols and Son.*

4570. THE "Universal" Treadle Platen Machine.
Lent by Messrs. Hopkinson and Cope.

4571. THE "Bremner" Treadle Platen Machine.
Lent by Messrs. Harrild and Sons.

4572. A "LIBERTY" Treadle Platen Machine, made by Degener and Weiler, of New York. *Lent by Messrs. Degener and Weiler.*

4573. THE "Model" Printing Press.
Lent by Messrs. C. G. Squintani and Co.

A platen hand-press somewhat similar to the "Liberty," and self-inking.

4574. THE "Quadrant" Cylinder Printing Machine, worked by treadle, and fitted with flyers for delivering the printed sheets automatically. *Lent by Mr. Joseph M. Powell.*

4575. A SINGLE Cylinder Printing Machine (double royal size) with taking-off apparatus. *Lent by Messrs. Miller and Richard.*

4576. THE Registered "Bremner" Single Cylinder Machine, with flyers.
Lent by Messrs. Harrild and Sons.

4577. THE "Excelsior" Cylinder Printing Machine, fitted with flyers.
Lent by Mr. W. Hester.

4578. PAYNE'S Single Cylinder "Wharfedale" Machine.
Lent by Messrs. Hopkinson and Cope.

4579. THE Anglo-French Perfecting Machine.
Lent by Messrs. Hopkinson & Cope.

In single-cylinder machines the sheets are printed on one side only; in perfecting machines they are delivered with both sides printed.

4580. A LARGE-CYLINDER Perfecting Machine.
Lent by Messrs. Dryden and Foord.

Apart from improvements in matters of detail, this is the machine invented by Cowper and Applegath in 1818-1823.

4581. A MODEL in metal of Cowper and Applegath's Perfecting Machine, invented by them 1818-1823.
Lent by Mr. E. A. Cowper.

In this machine the principle (now universally adopted) of distributing the ink transversely as well as longitudinally, was first introduced and patented by E. Cowper in the year 1818; it was further improved in 1823 by A. Applegath, by the use of diagonal distributing rollers. In the newspaper and perfecting machines, the ink was so distributed on a flat table, whilst in the curved stereotype, bank note, and other two and three-colour machines, it was distributed on a portion of the cylinder.

4582. A MODEL in wood of Cowper and Applegath's Perfecting Machine, invented by them 1818-1823.
Lent by Mr. E. A. Cowper.

4583. PARTS of a Rotary Printing Machine, invented by the exhibitor in 1835, for printing from wedge-shaped types, or curved stereotype plates, upon a reel or web of paper.
Lent by Sir Rowland Hill, K.C.B.

This was the first actual attempt at web printing.

4584. THE "Whitefriars" Rotary Machine, invented by the Exhibitors.
Lent by Messrs. Pardoe and Davis.

This machine prints from curved stereo plates affixed to a cylinder. It is fed with sheets by hand.

4585. NEWSUM'S Rotary Two-Colour Machine.
Lent by Messrs. Newsum, Wood and Dyson.

Two formes are placed in beds on opposite sides of an irregular-shaped drum. The impression cylinder advances and retires to meet the type, and automatically delivers the sheet when printed.

4586. SERVANTE'S Rotary Two Colour Machine.
Lent by Messrs. Hopkinson and Cope.

This machine prints from stereo plates only. It can be used as a perfecting machine as well as for two-colour work.

4587. ASHLEY'S Automatic Paper Feeder. *Lent by Mr. B. F. Fuller.*

A pile of paper is placed at one end of the printing machine. The topmost sheet is lifted by hollow fingers exhausted of air by means of a fan, and by them transferred to a set of rollers and a slide, where it is automatically adjusted for register, and placed in position to be seized by the grippers of the impression cylinder.

4588. AN iron Lever Galley Press. *Lent by Messrs. Miller and Richard.*

4589. A PROOF Galley Press. *Lent by Messrs. Miller and Richard.*

4590. POWELL'S Web Galley Press, for automatically inking types in the galley and pulling proofs upon a reel of paper.
Lent by Mr. Joseph M. Powell.

4591. A ROLLER Galley Press. *Lent by Mr. W. Hester.*

4592. A HAND Roller, for pulling proofs.
Lent by Mr. Joseph M. Powell.

4593. A MITREING Machine. *Lent by Messrs. Miller and Richard.*

This machine is for cutting brass rule at various angles so that it may form corners neatly.

4594. A MACHINE for cutting Brass Rule and Leads. *Lent by Messrs. Miller and Richard.*

4595. A HAND Paging Machine, for numbering consecutively, alternately, or in duplicate. *Lent by Mr. Joseph M. Powell.*

4596. A SMALL Hand Paging Machine. *Lent by Mr. Joseph M. Powell.*

4597. A PERFORATING Machine, worked by treadle. *Lent by Mr. Joseph M. Powell.*

4598. A PERFORATING Machine, worked by hand. *Lent by Mr. Joseph M. Powell.*

4599. AN Apparatus for Lifting Formes. *Lent by Mr. T. G. Daw.*

4600. THE process of Printing as exercised by the Chinese. *Lent by Mr. Thomas Jenner.*

4601. ALISOFF'S Mechanical Printer or Type Writer: a machine for printing without setting up type. *Lent by Mr. C. G. Kleberg-*

4602. THE Remington Type Writer. *Lent by the Remington Sewing Machine Company.*

4603. A RAILWAY Ticket Printing Machine. *Lent by Messrs. Waterlow and Sons, Limited.*

4604. A MACHINE for Counting Railway Tickets. *Lent by Messrs. Waterlow and Sons, Limited.*

4605. A MACHINE for Wetting Paper in the Web. *Lent by Messrs. Slater and Palmer.*

4606. GILL'S Hot Rolling Machine for finishing printed sheets. *Lent by Messrs. Furnival and Co.*

4607. AN "Express" Guillotine Cutting Machine, with steam Press. *Lent by Messrs. Furnival and Co.*

4608. A BOOK-FOLDING Machine. *Lent by Messrs. Louis Simon and Son.*

4609. THE Boomer and Boschert Screw Press. *Lent by Messrs. J. Ladd and Co.*

4610. A GLASS Case, containing various materials and appliances for Printing. *Lent by Mr. Frederick Ullmer.*

4611. A CASE containing specimens of Printing Inks and Machinery Oils. *Lent by Messrs. A. B. Fleming and Co.*

4612. A CASE of "Protean" Wood Types. *Lent by Mr. G. Shore.*

4613. TYPES used in printing the Dividend Books at the Bank of England, and specimens of printing executed at the same establishment. *Lent by the Governor and Company of the Bank of England.*

Drawings, Photographs, &c.

4614. A DRAWING of the "Walter Press." *Lent by Mr. John Walter, M.P.*

This is the machine used for printing the "Times." It was patented in 1866 by Mr. J. C. Macdonald and Mr. J. Calverley, both of the "Times" office.

4615. A PHOTOGRAPH of a Cylinder Printing Machine for numbering, dating, and signing Bank Notes, as used at the Bank of England. *Lent by Messrs. D. Napier and Son.*

4616. A PHOTOGRAPH of Napier's Double Gripper Perfecting Machine. *Lent by Messrs. D. Napier and Son.*

4617. A PHOTOGRAPH of a Tape and Gripper Perfecting Machine. *Lent by Messrs. D. Napier and Son.*

4618. A PHOTOGRAPH of Napier's Double Platen Machine. *Lent by Messrs. D. Napier and Son*

4619. A PHOTOGRAPH of a Double Platen Machine for printing Bank Notes, as used at the Bank of England. *Lent by Messrs. D. Napier and Son.*

4620. A DRAWING of a Perfecting Machine invented by Cowper and Applegath. *Lent by Mr. E. A. Cowper.*

4621. A DRAWING of a News Machine invented by Cowper and Applegath. *Lent by Mr. E. A. Cowper.*

4622. Nine DRAWING of a Rotary Machine for printing from a web of paper, patented by the exhibitor in 1835. *Lent by Sir Rowland Hill, K.C.B.*

4623. A DRAWING of an Old Printing Machine in use about 1820. *Lent by Mr. W. S. Parsons.*

4624. A Drawing of Bacon and Donkin's Steam Printing Machine, used at the Cambridge University Press in 1820.
Lent by Mr. W. S. Parsons.

4625. Drawing of Cowper's Curved Stereotype Plate Perfecting Machine. *Lent by Mr. E. A. Cowper.*

4626. Drawing of Cowper's Curved Stereotype Plate Two-Colour Printing Machine. *Lent by Mr. E. A. Cowper.*

4627. Drawing of Inking Table and Roller for Hand Press.
Lent by Mr. E. A. Cowper.

CLASS M.

STEREOTYPING AND ELECTROTYPING.

THE process of setting up a book or newspaper is so slow and so expensive that it is seldom resorted to for the production of duplicate forms for printing. So long as the appetite for literature remained small, a single edition worked from the original form sufficed to satisfy it. But as soon as it increased it became manifest that means of duplication, and of preserving matter for a subsequent reprint without locking up a vast quantity of valuable type, must be sought for. It was this want that led to the invention of the stereotype. To whom the credit is due is difficult to say. Like many other discoveries this seems to have been made almost simultaneously in various countries. Plates cast by Müller in the office of Lutchmann of Leyden, and bearing the date 1715, are among the curiosities in this collection. So far as Britain is concerned the invention is generally accredited to William Ged, a goldsmith of Edinburgh, who first made a stereotype in 1735. His products are much superior to those just mentioned, and would not be altogether discreditable to a founder of the present day.

Ged tried to get his invention patronised by London printers, but owing to the prejudices of the pressmen and the unfairness of his partners, failed to do so. Returning to Edinburgh he printed from stereotype a school edition of Sallust, a copy of which forms part of the collection in this exhibition. He died in 1749, and for sixty years nothing further was heard of the stereotype. In 1809, however, Dr. Tilloch, of Edinburgh, re-invented it, and the fame of the process having some time afterwards reached the ears of the enterprising Earl of Stanhope, the latter used his powerful influence to make its use general throughout the trade, and finally succeeded in doing so. The stereotype is now one of the most important adjuncts to the art of printing.

There are two methods of casting stereo plates: the old and the new. In the former the page of type is laid on a flat surface and carefully cleaned; then a little oil is brushed over it, and afterwards plaster of Paris, made to the consistency of thick cream, is poured on. This, when dry, forms a mould; to cast a plate, it is dipped into molten metal (an alloy of lead and antimony). The latter, when cool, is removed, planed, and trimmed, and, lastly, mounted on wood. The plaster process is now used chiefly where very fine lines have to be reproduced, or where the stereo is to be taken from a wood-block, which will not stand a great heat.

In the new process a moistened sheet of papier maché, made of layers of tissue and blotting-paper pasted together, is laid on the surface of the types. It is then beaten in with a hard brush, and by this means a mould is formed. The mould is dried on a hot chamber and then placed in a casting-box, through an orifice in which molten metal is poured. The plate thus cast is finished in the same way as before described. From a mould of this kind as many as seventy plates have been taken.

If the casting-box be curved instead of flat a curved plate will be produced. Plates of this kind are required for rotary newspaper machines. The rapidity of the paper process is shown by the fact that a mould has been taken from a page of the *Times*, and a curved plate cast, trimmed, and affixed to the printing machine in the astonishingly short space of ten minutes.

Stereo metal is not so hard as type metal, and the fine lines of engravings cast in it are apt to wear away soon. Another process is therefore used for taking casts of woodcuts, viz., that of Electrotyping. In this a mould is taken in wax, to which is affixed a copper wire. The mould when cold is brushed over with plumbago, and then placed in a bath of sulphate of copper, the wire being connected with the negative or zinc pole of an electric battery. The galvanic action decomposes the liquid in the bath, and deposits a layer of copper upon the mould. When this is thick enough it is removed and "backed" with stereo metal till the whole is about an eighth of an inch thick. The back is then planed and the electrotype mounted on wood for use. Electrotypes can now be curved to suit rotary machines.

Of late years, raised blocks for printing have been produced by photography without the aid of the engraver. The usual course is to take a photograph of the subject required, and to transfer it to a plate of surface metal. This is afterwards subjected to the action of a strong acid which eats away the uncovered portions, leaving the lines standing in relief. Very excellent work is now produced by this means.

Arthur C. J. Powell.

SECTION I.

APPARATUS FOR STEREOTYPING AND ELECTROTYPING.

(In the Annexe, reached by passing through the Engine-room.)

4645.

A COMPLETE Apparatus for Stereotyping by the plaster process. *Lent by Messrs. J. and B. Dellagana.*

4646. A COMPLETE Apparatus for Stereotyping by the paper process. *Lent by Messrs. J. and B. Dellagana.*

This method of stereotyping was introduced from the Continent by Mr. Dellagana in 1856.

4647. NICHOLSON'S Apparatus for Stereotyping by the paper process. *Lent by Mr. Joseph M. Powell.*

4648. A COMPLETE Apparatus for Electrotyping. *Lent by Messrs. J. and B. Dellagana.*

4649. THE Process of Transfer Zincography by which raised blocks for surface printing are produced. *Lent by Messrs. J. and B. Dellagana.*

4651. SHANKS and JOHNSON'S Engraving Machine, for producing moulds from which stereo-plates can be cast. *Lent by the Patent Type Founding Co.*

4651*. METHOD of Mounting Stereotype Plates for Printing. *Lent by the inventor, R. Clay, Esq.*

SECTION II.

SPECIMENS OF STEREOTYPE AND ELECTROTYPE PLATES AND BLOCKS, &c.

4652.

ORIGINAL Casts of various Pages made in the years 1700-1726, in the printing office of Messrs. Luchtmans and Co., by the process invented by Rev. Muller, at Leiden. *Lent by Messrs. E. J. Brill.*

4653. ORIGINAL Cast of Pages of the Book of Common Prayer, made by William Ged about 1735. *Lent by the Royal Institution.*

4654. An Abstract of the whole doctrine of the Christian Religion, with observations by John Anastatius Freylinghausen. Stereotyped and printed by A. Wilson, 1804. *Lent by W. H. Cummings, Esq.*

Said to be the first book stereotyped in England.

4655. Sallust, said to be the first book printed from Stereotype in Great Britain *Lent by the Royal Institution.*

This work was stereotyped by William Ged, of Edinburgh. Its title runs as follows: "Sallustii Historiæ, Edinburgi, Gulielmus Ged, Aurifaber, Edinensis, non Typis mobilibus, ut vulgo fieri solet, sed Tabellis seu Laminis fusis, Excudebat. MDCCXLIV."

4656. Sallust, a second copy. *Lent by the Faculty of Advocates.*

4657. Original Cast of Pages of the above. (1744.) *Lent by the Faculty of Advocates.*

4658. An Old Stereotype Plate, cast about 1805. *Lent by the Cambridge University Press.*

This plate is exhibited by permission of the President of Queen's College, Cambridge.

4659. Stereotype Plates, and the Book printed therefrom, used by Charles, third Earl Stanhope, about the years 1805 and 1806. *Lent by Earl Stanhope.*

4660. Various specimens of stereotype plates, both flat and curved, and of electrotypes. *Lent by Messrs. J. and B. Dellagana.*

4661. A Glass Case containing specimens of patent curved electros for rotary machines; an electro from a large woodcut; electro pieces from the same woodcut with boundary rules put round, making perfect engravings for use in smaller books than the original; an electro taken from a piece of leather direct; a papier maché mould with cast from the same; a plaster mould with cast from the same; a wax mould for electrotyping, and an electro from the same, &c. *Lent by Messrs. Richardson, Koolman, and Isger.*

4662. A Collection of photo raised blocks for printing. *Lent by Messrs. Manning and Son.*

4663. Electrotype of wood engravings, with impressions taken therefrom. *Lent by Messrs. Cassell, Petter, and Galpin.*

4664. Early Specimens of Stereotyped Border Ornaments covered with a copper face. *Lent by Mr. B. West.*

4665. Stereotype Border Ornaments with a copper facing fastened to a roller to adapt it for Cylindrical Printing, 1847. *Lent by Mr. B. West.*

4666. An Electrotype of a page of the Bible from a Gutta Percha Mould taken in 1848. *Lent by Mr. B. West.*

Class N.

Section I.

MACHINERY AND APPLIANCES FOR LITHOGRAPHY AND COPPER-PLATE PRINTING.

THE invention of Lithography proceeded from a purely accidental discovery made by Alois Senefelder, of Prague, about the year 1796. Having tried to get impressions from copper-plates upon which he had written with greasy ink, he one day used this ink for writing a chance memorandum on a piece of polished stone that lay handy on the occasion. Fate afterwards impelled him to attempt to raise this writing with acid, and to print from it. His essay was so far satisfactory that he determined to prosecute his idea, and though at first only partially successful, he ultimately founded an art which has made more rapid strides towards perfection than any other.

The principles of lithography rest upon several chemical facts. The first of them is that greasy substances adhere strongly to calcareous stone; the second, that greasy substances have great affinity for one another, and equally great antipathy to water; the third, that calcareous stone readily imbibes moisture. The process of the art, therefore, is to draw the subject reversed in greasy ink upon a finely-polished limestone, of the kind found chiefly at Solhofen, in Bavaria; then to brush the whole over with a solution of gum-arabic, to prevent the lines from spreading and to assist the unoccupied parts of the stone in resisting the ink. When this has remained on some little time, it is washed off, and the stone damped with a wet cloth and inked with a leather roller. A proof is now taken on the press, and if it is correct the stone is etched by being washed over with weak nitric acid; then it undergoes repeated processes of gumming and washing, and finally is rubbed over with turpentine to get rid of the writing ink. The stone is now fit for use, and is laid on the bed of the press. To print from it a wet cloth is first passed over it, and then it is inked with the leather roller; the ink will not remain on the wetted surface of the stone, but will adhere to the greasy design. A sheet of paper is now laid on it, and upon that a plate of zinc; over all comes the leather tympan. The whole is now raised by a lever to the level of the scraper placed across the press, and is passed under it by turning a handle. On the lever power being removed, the stone-bed is returned to its proper position, the tympan raised, and the printed sheet removed. This process is repeated for each subsequent impression.

Lithographic printing is now executed on cylinder machines, the first of which was introduced into this country from France in 1860. In this process, which is much more expeditious than printing by hand, the damping, as well as the inking of the stone, is performed automatically, by rollers specially contrived for the purpose.

In the comparatively short space of some sixty or seventy years, lithography has been raised from its earliest infancy to a state of efficiency which enables intricate oil and water-colour paintings to be reproduced with a faithfulness which borders on the marvellous. Of late years photography has been engaged as a handmaid, and the limits that will be reached by the sister arts combined cannot even be guessed at. The freedom which lithography allows to the artist—greater than that allowed by any other process of printing—renders it especially suitable for the multiplication of works of art.

Copper-plate printing is the process of obtaining impressions from engravings *incised* in plates of metal. The invention of the art is generally ascribed to Finiguerra and Baldini, of Florence, but some give the honour to Martin Schoengaur, of Antwerp. The engraving of the plates is the work of a special class of artists, and does not in any way concern the printer. His work is of a very simple nature. After the plate has been heated, he daubs the whole of the surface of the plate over with thick ink, which he removes from the parts not intended to print, first with a rag, and then with the palm of his hand, polishing with whitening. When no ink remains, except what lies in the engraved lines, the sheet of paper is laid on the plate, and both passed under the roller of a powerful press, which squeezes the paper into the interstices in the plate and thus transfers the ink from them to it. Copper-plate printing, as may be readily imagined, is a very slow process.

ARTHUR C. J. POWELL.

4687.

SENEFELDER'S Press, made from the original Patent Specification taken out in England by Alois Senefelder, the inventor of lithography in 1801, and actually at work.
Lent by Messrs. Blades, East, and Blades.

4688. A MODERN Lithographic Press for hand power.
Lent by Messrs. Maclure and Macdonald.

4689. A LITHOGRAPHIC Printing Machine.
Lent by Messrs. Newsum, Wood, and Dyson.

4690. CHROMO-LITHO Stones, showing the various stages of the process of printing in colours. *Lent by Messrs. Blades, East, and Blades.*

4691. A COPPER-PLATE Printing Press, and Engraved Copper Plates.
Lent by Messrs. Virtue and Co.

4693. THE Process of Copper-plate Printing.
Exhibited by Messrs. Virtue and Co.

4695. LITHOTYPE and printing from stone by the means of transfers from the type. *Lent by the Lithotype Company.*

Type and stone, with transfer on it.

CLASS O.

PAPER.

4714.

WATER-MARKS. A collection of 482 specimens of old paper from the year 1339 to 1600, being blank leaves cut off from original and dated records in the Gelderland Archives, all having different water-marks, in three volumes, viz. :—

Vol. 1.—1339-1399, 94 specimens.
Vol. 2.—1400-1499, 219 specimens.
Vol. 3.—1500-1600, 169 specimens.

Lent by Frederick Muller, Esq.

4715. WATER-Marks. Fifty specimens from the same collection.

1340-1399, 11 specimens.
1401-1499, 26 specimens.
1509-1579, 13 specimens.

Lent by N. Trübner, Esq.

These collections were formed by the learned author of the History and Antiquities of Gelderland, Mr. G. Van Hasselt (1751-1825), with the object of publishing a work on old paper and paper-marks, of which the prospectus (in French) only appeared (Arnheim, J. H. Macleuran, 1811). A copy of this prospectus and an English translation in the handwriting of Mr. Van Hasselt, are also exhibited. The majority of those in Mr. Trübner's collection are not figured by Sotheby.

4716. WATER-Marks. 40 sheets fcap. folio, with water-marks, from 1540 to *Lent by Messrs. Smith and Ebbs.*

4717. WATER-Marks. 2 sheets of paper showing water-marks of the first French empire. *Lent by Mrs. M. Cowden Clarke.*

4718. MOULDS for handmade paper, with water-mark, with a specimen of the paper. *Lent by J. C. Wilkins, Esq.*

4719. TRADE-Marks of the Dartford Paper Mills. *Lent by A. J. Dunkin, Esq.*

4720. WATER-Marks. Large single sheet (4 feet, 4½ inches, by 3 feet, 6 inches) of hand-made paper, comprising all the water-marks at present used in the currency of the Bank of England and the Government of India. *Lent by Messrs. Portal.*

4721. ANOTHER frame of paper water-marks, containing obsolete designs for Bank of England notes, date about 1780. *Lent by Messrs. Portal.*

4722. COLLECTION of Ancient Water-Marks formed by Canon Von Büllingen, consisting of 474 specimens, among which 64 varieties of the bull's head; 34 of Gothic P; 14 of the crown; 53 of the snake and staff; 12 of the hand; and 32 of the foolscap, &c., &c. The earliest specimens go back to 1363, the crescent and the cross; two orbs and the cross; and the crossbow, neither of which is figured by Sotheby. The bull's head commences with 1390; the Gothic P with 1486; the crown with 1476; the snake and staff with 1570; the hand with 1476; the foolscap with 1479; and coat armour, crests, &c., date from an early period. The whole of the water-marks have been carefully covered in ink by Canon von Büllingen. *Lent by N. Trübner, Esq.*

4722*. COLLECTION of Old Water-Marks. *Lent by Mrs. Cole.*

4723. PAPER-Making by Hand in actual operation, as practised about 1650. *Exhibited by Messrs. Portal.*

4724. A COLLECTION of Forty-four specimens of Japanese, Chinese, Javanese, and other Oriental Paper, formed by the late Prof. L. C. Treviranus, Professor of Botany at Bonn in 1864, with pencil notes in the Professor's handwriting.
Nineteen specimens of Japanese printing and writing paper.
Five specimens of Japanese silk paper.
Eight specimens of Japanese coloured paper.
Two specimens of Japanese embossed paper.
Two specimens of Japanese metallic paper.
Seven specimens of Chinese and Javanese paper.
One specimen of unprepared papyrus.
Lent by Nicolas Trübner, Esq.

4725. Representation of the Dutch Paper Mill of Maistre Jean Villedary (seventeenth century), which served as a trade-mark for paper wrappers, and copy of the same in phototype.
Lent by Frederick Muller, Esq.

4726. Two other figures of Dutch Paper Mills, trade-marks of "fine foolscap," and "the Arms of Amsterdam"—two renowned Dutch papers. *Lent by Frederick Muller, Esq.*

4727. Dutch Paper Trade-Marks. Three blocks for woodcuts (seventeenth century), one representing a paper mill.
Lent by Messrs. P. Smith van Gelder and Sons.

4728. Model of Paper Making Machine. One-eighth full size.
Lent by B. Donkin & Co.

4729. Model of Rag Engine. *Lent by B. Donkin & Co.*

4730. Model of Spherical Revolving Rag Boiler.
Lent by B. Donkin & Co.

4731. Portion of a Dandy Roll. *Lent by B. Donkin & Co.*

4732. Samples of Paper Machine Wires. *Lent by B. Donkin & Co.*

4733. Water-Marks. Special water-marked sheet, made for this Celebration, with portrait of Caxton. Also several other water-marked papers and bank notes. A window transparency.
Exhibited by T. H. Saunders and Co.

4734. Historical Account of the substances which have been used for Paper. Printed on the first useful paper manufactured solely from straw. *Lent by G. Tawse, Esq.*

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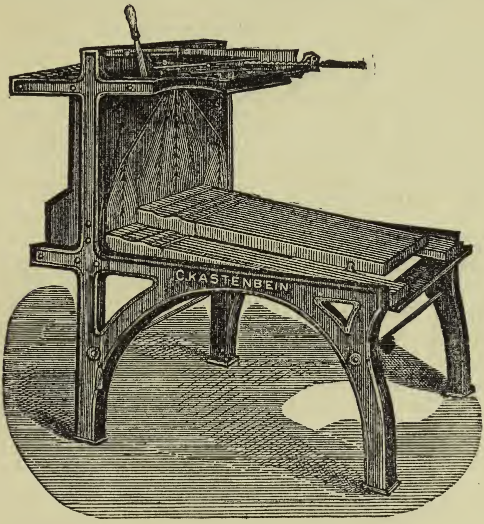

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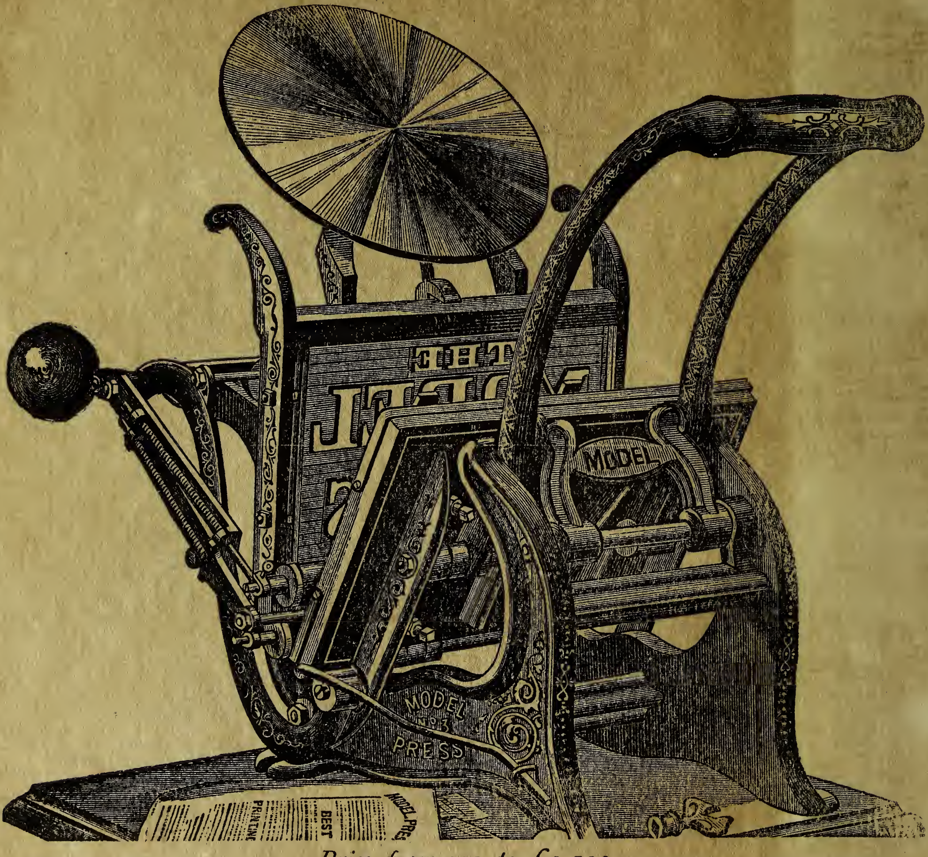

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